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# DRAKE UNIVERSITY RECORD

Vol. 15

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JULY, 1918

No. 3



UNIVERSITY OF

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DRAMA - ART



UNIVERSITY OF ILLINOIS  
OCT 25 1918  
Administrative Library





# INSTITUTE OF FINE ARTS

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## DEPARTMENTS

CONSERVATORY OF MUSIC  
SCHOOL OF DRAMATIC ART  
SCHOOL OF DRAWING AND PAINTING

HOLMES COWPER

Dean

UNIVERSITY OF IOWA

DEC 20 1960

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# DRAKE UNIVERSITY

## COLLEGE OF LIBERAL ARTS—

Four-year courses, based on four-year high school courses, leading to the degrees of A. B., S. B.

## COLLEGE OF THE BIBLE—

Graduate course requiring three years' work, leading to the degree of D. B. Also an undergraduate course leading to degree of S. L. B.

## COLLEGE OF LAW—

Three-year course, based on four-year high school course, leading to the degree of LL. B. The best law libraries in the state are available.

## COLLEGE OF EDUCATION—

The College of Education offers courses for students preparing to teach in the *Kindergarten, Primary, Intermediate* and *Grammar Grades* of the public schools and in high schools. Thorough courses are offered also to those desiring to teach especially *Home Economics* in grades or in the high school.

## INSTITUTE OF FINE ARTS—

Includes three distinct departments: *Conservatory of Music, School of Dramatic Art, School of Drawing and Painting*. The *Conservatory of Music* is the largest in Iowa. On the instructional staff are artists of national reputation. The Institute of Fine Arts prepares also for state certificates for teachers of Public School Music and Public School Drawing.

A catalog is issued for each of the above colleges or departments and will be sent on application. In writing, please specify the department or departments in which you are interested. Address

THE PRESIDENT,  
Drake University, Des Moines, Iowa.

## First Semester, 1918

## Second Semester, 1919

## Summer Session, 1919

June 9, Monday.....Enrollment  
July 4, Friday.....Independence Day, Holiday  
Aug. 29, Friday.....Summer Session Closes



*HOLMES COWPER*  
*Dean, Institute of Fine Arts*

## THE FACULTY

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*President of the University*

HARRY MATTINGLY COWPER, DEAN  
(Holmes Cowper)

*Professor of Singing*

GENEVIEVE WHEAT-BAAL

*Professor of Singing*

KATHERINE BRAY HAINES

*Professor of Singing*

GRACE JONES-JACKSON

*Professor of Singing*

HUGH DICKERSON

*Professor of Singing*

WILLOUGHBY BOUGHTON

*Professor of Piano*

HENRI WILLEM JOHAN RUIFROK

*Professor of Piano*

GERTRUDE HUNTCON NOURSE

*Professor of Piano*

ARCULE GUILMETTE SHEASBY

*Professor of Violin*

WALLINGFORD RIEGGER

*Professor of Harmony and Cello*

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\*Vacaney to be supplied.

## DRAKE UNIVERSITY

ADDIE VAN DER TUYL-BARNETT

*Professor of Organ*

DUDLEY WARNER FITCH

*Professor of Organ**Instructor in Piano*

EDWIN BARLOW EVANS

*Professor of Public Speaking and Director of the School of Dramatic Art*

MARY HELEN HATCH

*Assistant Professor of Drawing and Painting*

FLORA SCHAEFER-EVANS

*Instructor in Dramatic Art*

DELIA GARNET GRISWOLD-GREEN

*Instructor in Piano*

LENORE MUDGE

*Instructor in Piano*

ELLA BEAR

*Instructor in Piano*

MABEL LOUISE GARTON

*Instructor in Piano*

LEA RIEDESEL

*Instructor in Piano and Violin*

LOULA ELECTA HART

*Instructor in China Painting*

PEARLE ETHEL RUBY

*Instructor in Physical Education for Women*

MARK BEAL BANKS

*Instructor in Physical Education for Men*

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*Instructor in Aesthetic Dancing*

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\*Vacancy to be supplied.



# ADMISSION

## GENERAL STATEMENT

Certain courses in the Institute of Fine Arts require the same high school preparation as other departments of the University. For others there are no high school prerequisites. In every case, however, if the student has done work in a high school or other higher institution of learning he must file with the University Examiner an official certificate of the work done in such school before his registration can be completed.

Correspondence relative to admission should be addressed to the University Examiner. On request, he will furnish blank forms to be used in certifying high school credits.

Students will avoid annoyance and delay in enrollment by mailing certificates of credit some weeks in advance, preferably at the close of the high school year in June. The importance of attending to this early is very strongly urged.

## COURSES NOT REQUIRING HIGH SCHOOL PREPARATION

Students may take work in the Conservatory of Music, or in the School of Drawing and Painting without high school or college preparation.

They may also receive diplomas on graduation from courses in the Departments of Piano, Violin, Organ, Cello and Singing, or from the general course in Art, irrespective of such high school or college preparation.

## COURSES REQUIRING HIGH SCHOOL PREPARATION

### *In the Conservatory:*

Music Supervisors' Course.

Course leading to the degree of Bachelor of Music.

### *In the School of Dramatic Art:*

Dramatic Art Teachers' Course.

Dramatic Art Readers' Course.

### *In the School of Drawing and Painting:*

Drawing Supervisors' Course.

For each of the above courses the requirements are the same as for freshman standing in a standard college of Liberal Arts, as outlined below.

## REQUIREMENTS FOR FRESHMEN

Fifteen high school units in prescribed and elective subjects as indicated below are required for unconditioned freshman standing. Proficiency in the usual grammar school subjects is presupposed.

# COME STUDIOS



The term "Unit" as here used denotes a high school subject satisfactorily pursued five periods a week for a full year of at last thirty-six weeks, each recitation period being not less than forty minutes in length. Laboratory periods should be of double this length. This definition of a unit is on the basis of a high school course requiring four studies, each reciting five times a week.

### **TABULAR STATEMENT OF REQUIREMENTS IN TERMS OF HIGH SCHOOL UNITS**

Algebra .....	1 unit
Geometry .....	1 unit
English .....	3 units
History .....	1 unit
*Latin, Greek, French, German or Spanish.....	2 units
†Electives .....	7 units

### **CONDITIONED FRESHMAN STANDING**

A student presenting as many as 14 units in the foregoing list may be admitted as a conditioned freshman, but any deficiency in high school work must be made up the first year. Provision is made in tutor classes for making up the necessary entrance credits. All such make-up work is under the supervision of the University Examiner, and any arrangement the pupil may make must have his approval.

### **ADMISSION BY CERTIFICATE FROM ACCREDITED SCHOOLS**

Graduates of accredited high schools will be received without examination so far as the subjects duly certified meet the requirements of the courses to which entrance is sought. The certificate must be signed by the Superintendent or Principal of the high school, and must indicate the number of

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\*These two units are a minimum, and must be in the same language. Students will find it greatly to their advantage to present four units. Not less than a full unit will be accepted in the first year of any language. For those expecting to elect Group I, four units of Latin are advised. For the year 1918-19 this language requirement may be modified in the case of students who, by reason of war conditions, are unable to meet it.

The language requirement may be waived for the two-year courses. It is required for the four-year courses and is strongly advised for all.

†A list of subjects from which electives may be chosen will be found on a later page.

weeks each subject was pursued, the number of periods per week, and the work covered.

A list of accredited schools in Iowa is prepared by the State Board of Education. The accredited list of the North Central Association of High Schools and Colleges and the lists of State Universities and other standard accrediting agencies will be honored for students coming from other states. Transcripts of high school credits should be sent to the University Examiner in advance of the time of enrollment, as explained in an earlier paragraph.

Students from accredited high schools who are not graduates must bring certificates showing that they are in good standing, are deficient in not to exceed one unit, and are capable of doing satisfactory college work.

### **PROVISIONAL ADMISSION**

If for sufficient reasons a student is not able to furnish his full list of credits and credentials at the time of registration, the University Examiner may grant him a certificate entitling him to provisional enrollment for a period of two weeks, pending their receipt and adjustment.

### **ADMISSION TO ADVANCED STANDING**

Students coming from other colleges and universities whose standards are similar to those of Drake University, will ordinarily be given the same ranking as was given them in such schools. They must bring certificates of honorable dismissal, and certified schedules both of their preparatory and college credits. But students will not be graduated from any course with less than one full year of residence and thirty semester hours' credit in Drake University, nor until all the required work in the particular course is completed.

It will be necessary for the University Examiner to have catalogs of the colleges from which credits are brought that are of date concurrent with the student's attendance.

College credit for work done in preparatory schools will be given only upon examination, and only when such work is in addition to the usual four-year course. Application for such credit and all claims for advanced standing must be made during the first semester of residence, and final determination of credit must be made and recorded before the end of the first year of residence.

### **ADMISSION OF UNCLASSIFIED STUDENTS**

1. Mature students who are not seeking a degree may be admitted to courses of instruction offered in the College under the following conditions:

- a. They should not be under twenty-one years of age.
- b. There must be a sufficient reason for not entering a regular course.
- c. They must secure a certificate to present to the Dean showing that all credits previously made in colleges and secondary schools have been properly presented to the Examiner.

d. They may enter any courses for which their preparation fits them. The decision as to what constitutes adequate preparation rests with the instructors of the courses elected.

e. They may not elect more than twelve credit hours without the consent of the Dean.

f. They are subject to the same regulations as to attendance, examinations, physical training, etc., as classified students.

g. If at any time unclassified students who have not met the regular entrance requirements should make up the required fifteen units of preparatory work they may become candidates for a degree, but all students must be regularly classified for two full years before receiving a degree.

2. Admission of unclassified students is regarded as a privilege which may be withdrawn at any time when in the opinion of the faculty the student is not making the best use of it.

### ADMISSION FROM UNACCREDITED SCHOOLS

A student bearing a certificate from a four-year unaccredited high school may be exempted from examination in a portion of the subjects so certified under the following conditions:

a. He is to take one examination in each general group of subjects (mathematics, science, history, English, foreign language), the particular subjects to be selected by the University Examiner at the time of the examination, and irrespective of the choice of the student.

b. The total units by examination and certificate must be at least 15 for full freshman standing, or 14 for conditioned freshman standing.

c. Credits so received are subject to cancellation in case the student's work in college is unsatisfactory.

### ENTRANCE EXAMINATIONS

Entrance examinations are held on Thursday and Friday of the week preceding the opening of the college year in September. No fee will be charged for examinations taken at this time. Likewise examinations may be taken without fee for the removal of conditions, or for advanced standing, on the four days beginning the first Tuesday in October and the four days beginning the third Tuesday in March, and at the time of regular examinations for sub-freshmen. For examinations at other times a fee will be charged.



These examinations must be taken at the regularly scheduled hours. The candidate must make written application to the University Examiner at least a week in advance. He must also submit satisfactory credentials from the school attended or the tutor under whom the subjects were studied.

### **SCHEDULE OF ENTRANCE EXAMINATIONS**

#### **Thursday, September 19, 1918**

- 8:00 a. m. Physics, Chemistry, Botany, Zoology, Physiology, Physical Geography.  
10:00 a. m. Latin, Greek, German, French, Spanish.  
1:30 p. m. Algebra, Geometry.

#### **Friday, September 20, 1918**

- 8:00 a. m. English.  
10:00 a. m. American History, Ancient, Mediaeval and Modern History, English History, Civics, Economics.

Friday afternoon and the latter half of Thursday afternoon are reserved for subjects not found in the above schedule, and for subjects in which there may be a conflict of hours.



*Howard Hall*

# REQUIRED AND ELECTIVE ENTRANCE SUBJECTS

(See table of required and elective units on a preceding page, under the heading, "Tabular Statement of Requirements in Terms of High School Units.")

The following statement is taken, with very slight modification, from the Bulletin of the Iowa State Board of Education:

## I. FOREIGN LANGUAGES—

Not more than 4 units in any one foreign language including the required 2 units.

- |                        |              |
|------------------------|--------------|
| (1) Greek .....        | 2 to 4 units |
| (2) Latin .....        | 2 to 4 units |
| (3) French .....       | 2 to 4 units |
| (4) Spanish .....      | 2 to 4 units |
| (5) German .....       | 2 to 4 units |
| (6) Scandinavian ..... | 2 to 4 units |

## II. ENGLISH—

Additional to the required 3 units.

- (1) Not more than 1 unit; or not more than 4 units, including the required 3 units.

## III. HISTORY, CIVICS AND ECONOMICS—

Not more than 4 units in this group, including the required unit, and not more than the maximum credit here indicated in each case.

- |   |             |
|---|-------------|
| (1) Ancient History .....   | ½ to 1 unit |
| (2) Mediaeval and Modern History.....   | ½ to 1 unit |
| (3) United States History (if taken within the latter<br>half of the high school course)..... | ½ to 1 unit |
| (4) General History (not in addition to Ancient, Me-<br>diaeval and Modern History) .....     | 1 unit      |
| (5) English History .....   | ½ to 1 unit |
| (6) Civics .....  | ½ to 1 unit |
| (7) Economics .....   | ½ unit      |

## IV. MATHEMATICS—

- |   |        |
|---|--------|
| (1) Algebra (required) .....  | 1 unit |
| (2) Plane Geometry (required).....  | 1 unit |
| (3) Solid Geometry .....  | ½ unit |
| (4) Plane Trigonometry .....  | ½ unit |
| (5) Third Semester Algebra.....   | ½ unit |
| (6) Higher Algebra (in third or fourth year).....   | ½ unit |
| (7) Advanced Arithmetic (no credit can be given for<br>arithmetic unless taken in the third or fourth<br>year of the secondary school course, or after the<br>completion of one unit in Algebra)..... | ½ unit |

## DRAKE UNIVERSITY

### V. NATURAL SCIENCES—

Not more than 4½ units in this group.

- |      |   |              |
|------|---|--------------|
| (1)  | Agriculture .....                       | ½ to 2 units |
| (2)  | Astronomy .....                         | ½ unit       |
| (3)  | Botany .....                            | ½ to 1 unit  |
| (4)  | Chemistry, not less than.....           | 1 unit       |
| (5)  | Geology .....                           | ½ unit       |
| (6)  | General Science .....                   | ½ to 1 unit  |
| (7)  | Physical Geography or Physiography..... | ½ to 1 unit  |
| (8)  | Physics, not less than.....             | 1 unit       |
| (9)  | Physiology .....                        | ½ unit       |
| (10) | Zoology .....                           | ½ to 1 unit  |

NOTE—Not less than 11 units must be presented from the foregoing groups. The remaining 4 of the required 15 may be from the same groups, from the Commercial, Industrial and Miscellaneous groups below, or from whatever work the accredited school certifies as accepted by that school for graduation, subject to the definitions of entrance credit adopted by the North Central Association of Colleges and Secondary Schools.

### VI. COMMERCIAL, INDUSTRIAL AND MISCELLANEOUS—

Not more than 4 units in this group.

#### A. *Commercial Subjects* (7½ units defined).

- |     |  |              |
|-----|--|--------------|
| (1) | Business Arithmetic (not in addition to advanced arithmetic, and only if taken after the completion of the required 1 unit in Algebra or in the latter half of the high school course) ..... | ½ unit       |
| (2) | Bookkeeping .....  | ½ to 2 units |
| (3) | Stenography and Typewriting .....  | 1 to 2 units |
| (4) | Business Correspondence .....  | ½ unit       |
| (5) | History of Commerce.....   | ½ unit       |
| (6) | Economic History of England.....   | ½ unit       |
| (7) | Economic History of United States.....   | ½ unit       |
| (8) | Materials of Commerce.....   | ½ unit       |
| (9) | Commercial Geography .....   | ½ unit       |

#### B. *Industrial Subjects* (10 units defined).

- |     |                                      |              |
|-----|--------------------------------------|--------------|
| (1) | Manual Training .....                | ½ to 4 units |
| (2) | Home Economics .....                 | ½ to 4 units |
| (3) | Freehand and Mechanical Drawing..... | ½ to 2 units |



C. *Miscellaneous* (7½ units defined).

- |     |                                    |              |
|-----|------------------------------------|--------------|
| (1) | Public Speaking .....              | ½ unit       |
| (2) | *Bible .....                       | ½ to 1 unit  |
| (3) | Music .....                        | ½ to 2 units |
| (4) | Agriculture, additional units..... | ½ to 2 units |
| (5) | Psychology .....                   | ½ to 1 unit  |
| (6) | Pedagogy and Methods.....          | ½ to 1 unit  |

NOTE—No credit is given except on passing a regular entrance examination for English Grammar, United States History or Arithmetic unless these subjects are taken in the upper half of the high school course.

**Credit on Teachers' Certificates**

FIRST GRADE UNIFORM COUNTY CERTIFICATE

Entrance credit may be allowed for the first grade uniform county certificate in subjects marked 85 or above, as follows:

Arithmetic .....	½ unit	Algebra .....	1 unit
United States History.....	½ unit	Agriculture .....	½ unit
Physiology .....	½ unit	Domestic Science .....	½ unit
Grammar .....	½ unit	Economics .....	½ unit
Civics .....	½ unit		

STATE CERTIFICATE

Credit will be allowed on state certificates in accordance with the provisions set forth on page 62 of Bulletin No. 1 of the Iowa State Board of Education.

**ACCREDITED SCHOOLS IN IOWA**

The following list of schools has been approved by the inspectors acting under authority of the State Board of Education. Graduates of these schools will be received by Drake University without examination so far as credits duly certified meet our entrance requirements. The list here given has been corrected to May 20, 1918:

Ackley	Alta	Arnold's Park
Adair	Alton	Arthur
Adel	High School	Atlantic
Afton	St. Mary's Academy	Audubon
Agency	Ames	Aurelia
Akron	Anamosa	Avoca
Albia	Anita	Bagley
Alden	Ankeny	Bancroft
Algona	Anthon	St. John's Parochial
Allerton	Armstrong	School

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\*A total of 2 units may be earned in our Bible Extension courses, and converted to elective entrance credit.

Batavia	St. Katherine's School	Gladbrook
Battle Creek	St. Ambrose Col. Acad-	Glenwood
Baxter	emy	Glidden
Bayard	Dayton	Goldfield
Bedford	Decorah	Graettinger
Belle Plaine	Deep River	Grand Junction
Bellevue	Denmark	Greeley
Belmond	Denison	Greene
Blairstown	High School	Greenfield
Blockton	Des Moines	Griswold
Bloomfield	East	Grinnell
Boone	North	Grundy Center
Brighton	West	Guthrie Center
Britt	Grand View Academy	Guttenburg
Brooklyn	St. John's School	Hamburg
Buffalo Center	St. Joseph's Academy	Hampton
Burlington	De Witt	Harlan
Burt	Dexter	Hartley
Calmar	Diagonal	Hawarden
Cambridge	Dows	Hazleton
Carroll	Dubuque	Hedrick
Carson	High School	Holstein
Casey	Academy of the Visita-	Hopkinton
Castana	tion	Lenox Col. Ac.
Cedar Falls	Dubuque College H. S.	Hubbard
High School	Dubuque German Acad-	Hudson
State Teachers' College	emy	Hull
Training School	Immaculate Conception	Humboldt
Cedar Rapids	Academy	Humeston
High School	Mt. St. Joseph's Acad-	Ida Grove
Sacred Heart Academy	emy	Independence
Centerville	St. Joseph's Academy	Indianola
Center Point	Dunlap	Inwood
Chariton	Dysart	Iowa City
Charles City	Eagle Grove	High School
Charter Oak	High School	St. Mary's High School
Cherokee	Sacred Heart Academy	St. Patrick's Academy
High School	Earlham	Iowa Falls
Mt. St. Mary's H. S.	Earlville	High School
Churdan	Early	Ellsworth Academy
Cincinnati	Eddyville	Ireton
Clarence	Edgewood	Jefferson
Clarinda	Eldon	Jewell
Clarion	Eldora	High School
Clarksville	Elkader	Lutheran College
Clearfield	Elliott	Kalona
Clear Lake	Elma	Kanawha
Clermont	Emerson	Kellerton
Clinton	Emmetsburg	Kellogg
High School	High School	Kenwood Park
Mt. St. Clare Academy	St. Mary's Academy	Keokuk
Coggon	Epworth	High School
Coin	Seminary	St. Peter's High School
Colfax	Essex	Keosauqua
College Springs	Estherville	Keota
Collins	Everly	Kingsley
Colo	Exira	Knoxville
Columbus Junction	Fairfield	Lake City
Conrad	Farmington	Lake Mills
Coon Rapids	Farragut	Lake Park
Corning	Fayette	Lamoni
Correctionville	Fonda	High School
Corwith	Fontanelle	Graceland Col. Ac.
Corydon	Forest City	Lamont
Council Bluffs	Fort Dodge	Lansing
Cresco	Fort Madison	LaPorte City
Creston	Fredericksburg	Larchwood
Cumberland	Fremont	Laurens
Dallas Center	Galva	Lawler
Danbury	Garden Grove	Lehigh
Davenport	Garner	LeMars
High School	George	High School
Immaculate Conception	Gilman	Western Union College
Academy	Gilmore City	Lenox

Leon	Olin	Cathedral School
Lewis	Onawa	Trinity College
Linn Grove	Orange City	Sioux Rapids
Lisbon	High School	Slater
Livermore	Northwestern	Sloan
Logan	Academy	Somers
Lohrville	Orient	Spencer
Lone Tree	Osage	Spirit Lake
Lost Nation	High School	Springville
Luverne	Cedar Valley	Stanton
Lynnville	College	St. Ansgar
Lyons	Osceola	Stanwood
High School	Oskaloosa	State Center
Our Lady of Angels	High School	Stockport
Academy	Penn College	Storm Lake
Madrid	Ottumwa	Story City
Malcom	High School	Strawberry Point
Malvern	St. Joseph Academy	Stuart
Manchester	Oxford	Sumner
Manilla	Oxford Junction	Superior
Manning	Panora	Sutherland
Manson	Guthrie County High	Swea City
Mapleton	School	Tabor
Maquoketa	Parkersburg	Tama
Marathon	Paullina	Terril
Marcus	Pella	Tipton
Marengo	Perry	Toledo
Marion	Pierson	Tracy
Marshalltown	Pisgah	Traer
Mason City	Pleasantville	Tripoli
Massena	Plover	Union
Maxwell	Plymouth	University Park
McGregor	Pocahontas	Central Holiness Acad-
Mechanicsville	Pomeroy	emy
Mediapolis	Postville	Ute
Melbourne	Prairie City	Vail
Merrill	Preston	Valley Junction
Milford	Primghar	Victor
Milo	Radcliffe	Villisca
Missouri Valley	Randolph	Vinton
Mitchellville	Red Oak	Walker
Modale	Reinbeck	Wall Lake
Mondamin	Renwick	Walnut
Monona	Riceville	Wapello
Monroe	Riverton	Washington
Montezuma	Rockford	Waterloo
Monticello	Rock Rapids	East
Moravia	Rock Valley	West
Morning Sun	Rockwell City	Orange Twp. (Consol-
Moulton	Roland	idated)
Mount Ayr	Rolfe	Our Lady of Victory Ac.
Mount Pleasant	Rudd	Waukon
Mount Vernon	Ruthven	Waverly
Moville	Sabula	High School
Murray	Sac City	Wartburg College Ac.
Muscatine	Salem	Wayland
Nashua	Salix	Webster City
Neola	Sanborn	Wellman
Nevada	Schaller	West Bend
Newell	Scranton	West Branch
New Hampton	Seymour	West Liberty
New London	Shannon City	West Side
New Providence	Sheffield	West Union
New Sharon	Shelby	What Cheer
Newton	Sheldahl	Whiting
Nora Springs	Sheldon	Williamsburg
North English	Shell Rock	Wilton Junction
Northwood	Shenandoah	Winfield
Norwalk	Sibley	Winterset
Norway	Sigourney	Winthrop
Oakland	Sidney	Woodbine
Odebolt	Sioux Center	Wyoming
Oelwein	Sioux City	
Ogden	High School	

## CONSERVATORY OF MUSIC

The special mission of a school of music is to provide the student with advantages that the private teacher cannot furnish. This means a musical training both intensive and extensive; that is, technical accuracy and skill combined with breadth and depth of cultural power. The well trained musician must be more than a mere musician, he must have a poised, sympathetic, well-rounded personality in harmony with the newest and best ideals of education and life. His outlook on life and his instructive reactions must be healthy, sane, sympathetic, and enthusiastic.

The Drake Conservatory of Music is founded on these principles. This ideal reveals itself in many excellent ways. In the first place, the Conservatory is an integral part of Drake University. The courses in music are affiliated with the general courses in other departments of the University. For instance, students of the Conservatory can pursue courses in language, literature, sociology, history, science and dramatic art.

Besides this feature, the Conservatory surrounds the student with a stimulating musical atmosphere. He is in the company of other students who are in many cases successful musicians and devoted to their life work. The Conservatory also brings to the University community artists of international reputation and skill. By the presence of this great cloud of witnesses he is constantly goaded on to high perfection. The location of the Conservatory in the city of Des Moines is a distinct advantage. Here come many world-renowned artists. With all these stimuli the student cannot lack inspiration and guidance.

It is the policy of the Drake Conservatory to secure men and women who are themselves artists. Several of them have studied and appeared in the great musical centers of the world. In addition to being sound in training and execution they are enthusiastically devoted to their calling. Furthermore, they are men and women of sympathy and culture. In their presence the student finds additional and intimate help and leadership. In the selection of this great element in teaching, the personality of the teacher, the Drake Conservatory of Music has pursued a far-sighted policy.

It is these qualities that have made the Drake Conservatory of Music distinctive; that annually bring hundreds of earnest students within the circle of its influence; and that have created and sustained an ever increasing demand for its graduates.



*Mr. Boughton*  
*Mr. Ruifrok*

*Mrs. Nourse*  
*Mr. Fitch*

## DEPARTMENTS OF THE CONSERVATORY

### PIANO DEPARTMENT

#### INSTRUCTORS

##### WILLOUGHBY BOUGHTON

Mr. Boughton graduated from the University of Michigan (L. A.) 1908. Graduated the same year from the University of Michigan School of Music under the well-known pianist, Albert Lockwood. He spent the next two years in Berlin with Josef Lhevinne, the eminent concert pianist. In 1911 he accepted the position as head of the piano department at Washburn College, Topeka, Kas., returning to Mr. Lhevinne in Berlin during the summer of 1913. While at Washburn College the past seven years he made a number of concert tours. The summer of 1918 he spent in study with Albert Lockwood at Ann Arbor, coming to Drake University as Professor of Piano-forte at the opening of school in September.

##### HENRI WILLEM JOHAN RUIFROK

Began musical studies with Leander Schlegel at Haarlem, Holland. He graduated with honors from the Royal Conservatory at Leipzig, 1885; his teachers were Reinecke and Zwintscher in piano; Jadassohn, Papperitz and Oscar Paul in harmony, counterpoint and composition. Toured in Holland and Germany, 1885-1888. Director of piano department Gottschalk Lyric School, Chicago, 1892-1895. Dean of Musical Department, University of Valparaiso, Ind., 1889-1895. Director piano department Des Moines College, 1895-1904. Director of the Ruifrok School of Music, 1904-1915. Professor of Piano, Drake University, 1915—.

##### GERTRUDE HUNTOON NOURSE

Graduated from Drake Conservatory in 1905. Spent the next year in Boston under Calvin Brainard Cady. In 1906 studied with Walter Spry of Chicago, and in 1909 with Emil Liebling of the same city. She spent the next year in Europe under the eminent pianists, Godowsky, Hugo Kaun and Aug. Spanuth, and in 1912 and 1913 studied at different times with Fannie Bloomfield-Zeisler of Chicago. In 1906 she accepted her present position at Drake.

##### DUDLEY WARNER FITCH

Professor of Organ, Drake University, 1915—. Instructor in Piano, Drake University, 1917—. See further statement under Organ Department.



## DELIA GARNET GRISWOLD-GREEN

Graduate Drake University Conservatory of Music, 1912; Special Student of Julius Gold in Theory and Harmony, 1910-1914; Teacher in Piano, Drake University, 1912—.

## LENORE MUDGE

Graduate Drake University Conservatory of Music, Piano and Organ, 1913; Teacher of Piano, Mount Royal College, Calgary, 1913-1915; Instructor in Piano, Drake University, 1915—.

## ELLA BEAR

Graduate Drake Conservatory of Music, 1913; Studied with Mme. Bloomfield-Zeisler, 1915-16; Summer 1917, with Edwin Klarke, Boston; Instructor in Piano, Drake University, 1913—.

## MABEL LOUISE GARTON

Graduated from Des Moines Musical College, 1901. Instructor of Pianoforte in Ruifrok School of Music, 1904-1915. Instructor in Piano, Drake University, 1915—.

## LEA RIEDESEL

Graduate Drake Conservatory of Music (Piano), 1913; Graduate of Drake Conservatory of Music (Violin), 1914; Summer 1917, with Prof. Gruenberg (Violin); Instructor in Piano and Violin, Drake University, 1913—.

## METHODS OF INSTRUCTION

In outlining a course of study for the pianoforte, it is impossible to prescribe any set studies, as the work offered is arranged to meet the advancement of the individual pupil.

Especial stress is laid upon the pursuit of such studies as are calculated to develop a thorough understanding of the fundamental principles of an adequate technique.

The purpose of all technical study is finally to develop artistic executive ability and all teaching is done with the main purpose in view of developing thinking artists. The greatest care will therefore be given to the aesthetic and interpretative sides of playing.

A sound, theoretical training as basis of all musical understanding will be obligatory, likewise regular attendance at the interpretation classes.

Pupils are taught not only to play, but to think logically and intelligently, with a thorough understanding of the scientific and pedagogical



*Miss Bear*

*Miss Mudge*

*Mrs. Green*

*Miss Garton*

*Miss Riedesel*



principles of their art. Thus they become independent teachers as well as accomplished artists.

### TEACHERS' COURSE

A large percentage of graduates, though good performers, are not prepared for the art of teaching. The reason for this is, that little attention is paid by the majority of music schools in the preparation of pupils for the profession of teaching. The Drake University Conservatory of Music has arranged a special Normal Course for the completion of which a Teacher's Diploma is given. In order that the instruction given in this department may be thoroughly practical, the student does actual teaching under the supervision of an experienced master and has the benefit of his criticism. For this work pupils of various grades are utilized. A general knowledge of piano literature and of the history of the piano will be required, and special attention will be devoted to the study of interpretation and to the study of technical problems and systems.

### PROGRESSIVE SERIES OF PIANO LESSONS

After a thorough examination of the material comprising the Progressive Series of Piano Lessons, edited by Leopold Godowsky, Josef Hoffman, Emil Sauer and others, it has been decided to offer in addition to the regular course in pianoforte, a course based upon the text material of the above series.

The course consists of four years' work, theoretical and technical. The theoretical work will be taught in class. The selection of a teacher for technical instruction will be left with the student with the proviso, however, that the material used must be taken from the "Progressive Series."

Any one taking this course may at any time change to the regular course in pianoforte and will be allowed credit for the work done as far as possible.

Students having studied the Progressive Series with private teachers outside of the school may continue in this work in the Conservatory. They should present certificates from their teachers showing the amount of work to their credit.

Grade school pupils attending our Conservatory of Music may elect the high school course, as it simply means preparation in advance work that will later be accredited.

Two units of entrance credit may be earned by the satisfactory completion of the high school course in the Progressive Series.

## VOICE DEPARTMENT

### INSTRUCTORS

#### HOLMES COWPER, TENOR

Mr. Cowper began his studies under Frederick Walker, F. R. A. M., London. Later studied under George Fergusson, London; made several successful professional appearances in London; tenor soloist, St. James church, Piccadilly. In 1897 he returned to America and located in Chicago, where his services were at once in demand. He was employed at once as a teacher of voice in the American Conservatory of Music, where he remained for a number of years before accepting an offer from the Sherwood School of Music. Mr. Cowper pursued further study with the celebrated tenor Vergenet of the Paris Opera House, Gottschalk of Chicago, and W. Lines Hubbard, the well known coach of the same city. Mr. Cowper has toured as soloist with the Chicago Symphony orchestra (Frederick Stock, Conductor), Boston Festival Orchestra (Emil Mollenhauer, Director), Pittsburgh Orchestra (Emil Paur, Director), Minneapolis Orchestra (Emil Oberhoffer, Director), and other well known orchestras of America. He has appeared with nearly all the leading choral organizations of the continent, including nine appearances with the Apollo Club of Chicago, besides singing in concert in most of the leading musical centers. From 1902 to 1907 Mr. Cowper maintained his own studio in the Fine Arts Building, Chicago. In 1909 Mr. Cowper accepted the position of Dean of the Institute of Fine Arts of Drake University, a position in which he has achieved distinction, both as a director and teacher.

Dean Cowper was appointed by the War Department Commission on Training Camp Activities to take charge of the singing at Camp Dodge. He spends his afternoons and evenings at the camp, where already over 100,000 men have had instruction under him.

#### GENEVIEVE WHEAT-BAAI

Pupil James Stephen Martin, Pittsburgh, 1903-7. Extensive concert work under management Walter Anderson, New York, for two years. Held one of the leading choir positions in New York City, at the same time coaching with George Henschell of London, Arthur Wells and Oscar Saenger. Has toured with Walter Damrosch Orchestra, Chicago Symphony, Pittsburgh, and four different tours with Minneapolis Orchestra, filling important engagements from coast to coast, both in United States and Canada.

#### GRACE JONES-JACKSON, SOPRANO

Graduate from Drake Conservatory. Later coached under Arthur Robyn of St. Louis, Victor Harris of New York, George Hamlin of Chicago, Alex-



*Mrs. Baal*  
*Mrs. Jackson*

*Mrs. Haines*  
*Mr. Dickinson*

ander Heinemann and Conrad V. Bos of Berlin, Landon Ronald and Mlle. Berat of London. Mrs. Jackson has done much concertizing in England and the Eastern states. She came to Drake as a teacher in 1909.

#### KATHERINE BRAY-HAINES, SOPRANO

Student at Iowa College, Grinnell, from 1893 to 1897; studied with L. A. Phelps in Chicago for the next two years, then spent a year in Paris with M. Escalais. Returning to Grinnell College in 1905 she at once established herself as a very capable teacher of voice. Mrs. Haines moved to Des Moines and taught for three years at the Highland Park College of Music, coming to Drake in 1910.

#### HUGH C. DICKERSON

Graduate and post graduate American Conservatory of Music, Chicago, in voice and piano in 1912. Teachers, Karleton Hackett, voice; Allen Spencer, piano; Olaf Anderson, harmony and counterpoint. Teacher of Voice, Alma College, Alma, Michigan, 1913-14; Holton College, Kans., 1914-15; Washburn College, Topeka, Kans., 1915-18. Pupil William Shakespeare of London, 1917. Professor of Singing, Drake University, 1918.

### METHODS OF INSTRUCTION

Instruction is based principally upon the Italian method, where quality, clearness and beauty of tone are the chief ends sought. These are only attained through correct breathing and placement of tone.

Special attention is paid to the requirements of each individual pupil.

The course includes studies in sustained singing and agility; explanations of the mechanism of the voice; correct breathing; correct position in singing; chest development.

The study of interpretation of songs and ballads from the German, French, Italian, English and American schools. Stress is laid on rhythm, enunciation and phrasing; followed by more difficult work in vocal technique.

The important field of oratorio will receive careful attention. This form of music makes very great demands upon the artistic proficiency of the singer, and a thorough routine is necessary to acquire the necessary oratorio style.

Languages are necessary, and English diction should also receive a share of the student's attention.

## ORGAN DEPARTMENT

### INSTRUCTORS

ADDIE VAN DER TUYL-BARNETT

Student of Professor Caldwell from 1871 to 1876; Professor Karl Merz, 1876 to 1880; Mme. Caroline Rive, 1880 to 1881; Professor Phaire of London for a year. She then spent a year at the Cincinnati College of Music, entering Drake University in 1900, where she has taught with marked success ever since. Mrs. Barnett is organist of the First Methodist Church of Des Moines.

### DUDLEY WARNER FITCH

Student in Piano with Rose Cunningham, 1893-95; Piano and Organ at Boston Training School of Music under George Henry Howard, 1896-98; Piano, Organ and Harmony under Edgar A. Barrell, 1899-1903; Harmony with Lillian Emery, 1897-99; Public School Methods, Institute of Music Pedagogy, Northampton, Mass., 1906; Organ with Wallace Goodrich, Dean of the New England Conservatory of Music, Boston, Mass., 1911-13; Organist of St. John's, Newtonville, Mass.; Grace Church, Newton, Mass.; St. Mary's, Lower Falls, Mass.; Christ Church, Binghamton, New York; Grace Church, Lawrence, Mass.; at present Organist and Choirmaster of St. Paul's Church, Des Moines; Professor of Organ, Drake University, 1915—. Instructor of Piano, Drake University, 1917—.

### METHODS OF INSTRUCTION

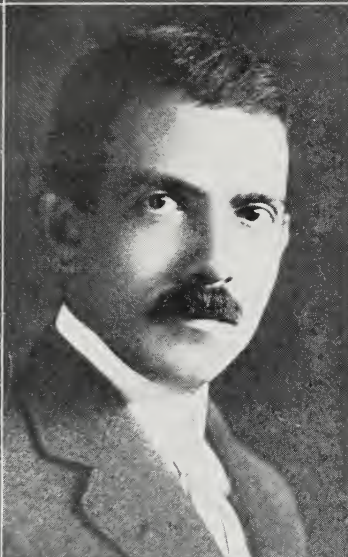
The Conservatory affords its students complete instruction in the various schools of Organ Music. Careful attention is given to the playing of church music, accompanying, use of stops, registration, and the mechanism of the instrument.

To enter this department no knowledge of the organ is required, but the student should be well grounded in piano playing. The course prepares the student for the effective playing of all standard and modern organ music.

An organ is available to our students for practice at the Christian Church (within one block of the school), and another two manual organ is to be installed in the Conservatory building.

So thorough has been the training in this department that with few exceptions the Church organ positions of Des Moines are filled by our graduates or advanced pupils.





*Mr. Riegger*  
*Cello*

*Mr. Sheasby*  
*Violin*

*Mrs. Barnett*  
*Organ*

**VIOLIN DEPARTMENT****INSTRUCTORS**

ARCULE GUILMETTE SHEASBY

Post graduate Dr. Arthur Heft, 1906. Graduated with highest honors Institute of Musical Art, New York, 1910. Studied with Edouard Dethier. Three years' study with Albert Zimmer, Calver Thompson and Eugene Ysaye in Brussels, Belgium. Played first violin in Ysaye Symphony Orchestra and was second concertmeister of the Bach Orchestra and Choral Society in Brussels. Professor of Violin, Highland Park College, 1912-17; Profession of Violin, Drake University, 1918.

LEA RIEDESEL

Graduate Drake Conservatory of Music (Piano), 1913; Graduate Drake Conservatory of Music (Violin), 1914; Instructor in Piano and Violin, Drake University, 1913—.

**METHODS OF INSTRUCTION**

No particular method can be outlined to be used profitably by all violin players. The method of instruction followed is based upon the most modern views on violin technic of the greatest European masters, such as Carl Flesch, O. Sevcik, etc. In order to develop the general musicianship of the pupils a general theoretical training is required and opportunity is given them to play in the conservatory orchestra as soon as they are technically far enough advanced.

**CELLO DEPARTMENT****INSTRUCTOR**

WALLINGFORD RIEGGER

See statement under name of Professor Riegger below.

**CORNET, CLARINET**

Instruction in the above instruments may be had at the Conservatory. At the time of the publication of this catalog arrangements were being made for instructors.

## DEPARTMENT OF HISTORY OF MUSIC HARMONY AND THEORY

### INSTRUCTORS

WALLINGFORD RIEGGER

Graduate, Institute of Musical Art, New York City, 1907 (Cello with Shroeder, Harmony with Goetschius); Koenigliche Hochschule, Berlin, 1907-09 (Cello with Hausmann, Composition with Humperdinck). Studied privately with Edgar Stillman Kelly (Composition) and Anton Hekking (Cello), 1907-10. Conducted final concert of season with Bluthner Orchestra, Berlin, April 10, 1910. Cellist and Assistant Conductor St. Paul Symphony Orchestra, October 10, 1913, to April, 1914. Engaged to drill chorus and Assistant Conductor Royal Opera, Wurzburg, Germany, September, 1914, to May, 1915. Conducted summer concerts Koenigsberg, June to September, 1915. Conductor at Luisen Theatre, Koenigsberg, October, 1915, to May, 1916. Conductor of summer concerts of Bluthner Orchestra, May to September, 1916. Conductor of Bluthner Orchestra for season 1916-17. Conducted opening concert of season, San Francisco, September 23, 1917, with orchestra of one hundred pieces. Professor of Harmony and Cello, Drake University, 1918.

### ARCULE GUILMETTE SHEASBY

(See statement under the name of Professor Sheasby, Violin Department, above.)

1, 2. Four credits. HARMONY, FIRST YEAR—The following are among the subjects considered:

Notation, *i. e.*, the staff, clefs, accidentals (chromatic signs), keys and signatures, etc. The diatonic scales—names of degrees; intervals—classifications and designation thereof by numbers, and inversion of intervals; diatonic chords—formation and classification of triads, seventh-chords; fundamental form and inversions—ciphering; positions—close and dispersed; rhythm and metre; broken chords—arpeggios; consonance and dissonance; ear training—relative and absolute pitch.

The four-part setting of easy basses using triads and seventh-chords in their fundamental forms and inversions; ordinary cadences—simple modulations using the material studied—harmonic analysis. Texts, Heacox and Lehman.

T., Th., 9:00. Professor Sheasby.

3, 4. Four credits. HARMONY, Junior Year—This year's study covers the following subjects: Harmonization of given melodies. Ninth-chords,



suspensions and after-beats—anticipations and passing tones, altered chords (chromatic-triads and seventh-chords); modulation (diatonic, chromatic, harmonic); ornamentations and figuration; organ point, free harmonization of chorals.

Prerequisite: 1, 2.

T., Th., 10:00. Professor Riegger.

5, 6. Four credits. HARMONY, Senior Year—Candidates are required to have a thorough knowledge of four-part harmonization, chromatic chords, suspensions, anticipations, passing tones and embellishments. The senior work comprises simple and double counterpoint in five species, canon and fugue. Strict and free counterpoint, analysis and composition.

Prerequisite: 1, 2; 3, 4.

Time to be arranged. Professor Riegger.

7, 8. Four credits. HARMONY, Post Graduate—Theory and composition. Instrumentation. Instrumental and vocal composition.

Prerequisite: 1, 2; 3, 4; 5, 6.

Time to be arranged. Professor Riegger.

9, 10. Four credits. HISTORY OF MUSIC—This course, dealing with the evolution of music, offers aid to musical understanding and appreciation, and is designed to acquaint the student with the most important events in the progress of the art and to show its relation to the kindred arts. The work consists of lectures, collateral readings, digests and reports of lectures upon related musical topics. All subjects are presented in such a way as to make the student feel and understand the spirit of the different periods, their inner relationship and their development from each other, rather than merely to make him acquire an accumulation of historical facts. Mediaeval and modern history receive special attention and a great amount of musical composition and examples characteristic of their respective periods are presented. For Freshmen.

T., Th., 1:00. Professor Sheasby.

## **COURSES IN EAR TRAINING AND PUBLIC SCHOOL METHODS**

11, 12. Four credits. EAR TRAINING AND SIGHT SINGING—The purpose of this class is to take up musical problems not included in the Methods class, and which are correlative to the work of that class. Theory, the study of the Italian soh-fa syllables, recognition of tones, intervals and triads, forms the first semester work. Singing of melodies and compositions at

sight, with syllables or words, forms the chief occupation of the class for the second half of the year. For Freshmen.

T., Th., 2:00. Professor Fitch.

13, 14. Four credits. METHODS AND PEDAGOGY—(a) Theoretical and clinical study of the child voice. Training of the voice of the child. Rote songs for the grades. Song interpretation, tone drills and a detailed system for the presentation of methods to grade teachers. (b) Comparison and study of different school systems. Pedagogical conclusions. Detailed lesson plans for the various grades, together with a course of study for each. The art of conducting, study of the instruments of the orchestra, and the science of orchestration. Song interpretation, phrasing, etc. For Sophomores.

T., Th., 2:30. Professor Fitch.

15, 16. METHODS OF TEACHING DRAWING AND PAINTING IN PUBLIC SCHOOLS—Educational methods as applied to the teaching of Art. Courses in different mediums suitable for children are worked out. Planning of courses of study for grades and high school. For any who wish to combine the teaching of Public School Art with Music or other courses.

M., W., F., 8:00 to 10:00. Assistant Professor Hatch.

### **CLASSES IN INTERPRETATION, SIGHT SINGING, EAR TRAINING, OPERA AND ENSEMBLE**

INTERPRETATION—Interpretation classes will be held weekly and regular attendance will be obligatory to all Juniors and Seniors. The course will comprise general principles of aesthetic interpretation and the study of prominent composers and their peculiar styles.

In addition to this, special lectures will be given on musical subjects of vital interest, by different members of the faculty.

This course, together with the courses in harmony and musical history, will not only give the student an all around, up-to-date music-theoretical education, but will also develop his artistic taste and widen his mental horizon, resulting in great benefit to his practical work.

EAR TRAINING AND SIGHT SINGING—One hour a week throughout the year. Particular emphasis will be laid upon Sight Singing. While this course is a part of the course for Music Supervisors, it is not limited to those taking that work. All singers should be able to read readily at sight, and have a true ear for intervals and tonality. As a prelude to the course in Methods it is absolutely required, but as an asset to any course, it is recommended. The texts used embrace the Melodies for Sight Singing

by G. O. Bowen (A. S. Barnes Co.) and Easy Melodies for Sight Singing, by Beach. The Teachers' Manuals of the Progressive Series of Public School Music will also be used. Major and minor scales and formulas, writing melodies from dictation. Noting rhythmic examples with the aid of the buzzer, and writing chords, recognizing same, and intervals. The instructor will give individual attention to the class. At the end of the year the student will be expected to read at sight an anthem or composition for the voice, of moderate difficulty. In addition he will be required to write from a single hearing a theme chosen from some well known work of a great master, and compose a short two-part phrase in canon form. See first year course for Music Supervisors.

**OPERA CLASS**—An opera class is maintained by the Conservatory of Music under the direction of Dean Cowper. The work consists of the study of the standard and modern grand operas and all graduates in singing will be required to have at least one year's work in this class.

**ENSEMBLE CLASS**—Attendance on the ensemble class for at least one school year is compulsory for all students who desire to graduate as instrumentalists. The work in this class has a two-fold purpose, the extensive cultivation of chamber music and, through the medium of arrangements for two pianos, the study of the great orchestral compositions.

Professor Boughton.

## DEPARTMENT OF PHYSICAL EDUCATION

### INSTRUCTORS

MARK BEAL BANKS

*Instructor in Physical Education for Men*

Graduate Engineering course, Syracuse University, 1909; Director of Athletics, Central University, Danville, Ky., 1909-1912; Ohio Wesleyan University, 1912-1913; Ohio University, Athens, Ohio, 1913-1918; Director of Athletics, Drake University, 1918—.

PEARLE ETHEL RUBY, A. B.

*Instructor in Physical Education for Women*

A. B., Drake University, 1915; Student University of Chicago, Summer, 1915; Instructor in Physical Education, Drake University, 1915—.

### MEN'S GYMNASIUM

A well arranged gymnasium (Alumni Hall) has lately been built for the men. This building has all modern gymnasium equipment.

## WOMEN'S GYMNASIUM

A splendidly equipped gymnasium has been provided for the women of the University, where special work is given. While the work is not obligatory, it is hoped that all will avail themselves of its advantages. Music students especially require this training. A physical examination is necessary before entering the classes.

## ADVANCED STANDING AND CLASSIFICATION

Students who have done work in Music before entering the Conservatory may secure advanced standing by passing an examination on the work which they have covered. The following outline is suggestive of the studies on which examinations will be given. Such examinations are given the second term following entrance.

### PIANO

**FRESHMAN**—Five-finger exercises; trill exercises; scales: diatonic and chromatic; arpeggios: major and minor triads, dominant and diminished seventh-chords; octave playing.

Studies—Heller, Op. 45, 46, 47; Schumann, "Album for the Young;" Bach, "Little Preludes;" one composition.

**SOPHOMORE**—Five-finger exercises; trill exercises; scales: diatonic and chromatic in octaves, 3ds, 6ths and 10ths; arpeggios: major and minor triads, dominant and diminished seventh-chords, and octave playing; Two-part Inventions, Bach; Etudes, Haberbier, Czerny; Velocity, MacDowell; a complete Mozart or Haydn Sonata.

**JUNIOR**—Candidates will be required to play the following: Five-finger exercises; trill exercises; major and minor scales in octaves, 3ds, 6ths and 10ths, contrary and parallel motion, chromatic scales, arpeggios, triads, diminished and dominant sevenths.

In addition to the technical exercises velocity, arpeggio and octave studies from Cramer, Czerny, etc., and selected solos from the following list or equivalents:

Sonata .....	<i>Beethoven</i>
Pastorale Varie .....	<i>Mozart</i>
The easier French and English Suites.....	<i>Bach</i>
Songs without Words.....	<i>Mendelssohn</i>
Four Little Poems, Op. 32: The Eagle, the Brook, Moonshine, Winter .....	<i>MacDowell</i>
Suite No. 13.....	<i>Handel</i>
Lyrische Stucke, Op. 12.....	<i>Grieg</i>
Rondo C major, Op. 51, No. 1.....	<i>Beethoven</i>

Etude Mignon .....	<i>Schutt</i>
Canzonetta .....	<i>Schutt</i>

SENIOR—Candidates will be required to play the following: Trill exercises, single and double notes; scales, major and minor in octaves, 3ds, 6ths and 10ths, contrary and parallel motion; chromatic scales; arpeggios, triads, diminished and dominant seventh-chords. The transposition of an easy etude or piece.

In addition to the technical exercise more advanced velocity, arpeggio and octave studies from Chopin, Mendelssohn, Rubinstein, Liszt, etc. Also selected solos from the following list or equivalents:

Sonatas .....	<i>Beethoven</i>
Three-part inventions, French and English Suites; Partitas, Well Tempered Clavier .....	<i>Bach</i>
Nocturnes, Preludes, Waltzes, Mazurkas, Polonaises.....	<i>Chopin</i>
Arabesque .....	<i>Schumann</i>
Gavotte, Op. 14.....	<i>Sgambati</i>
Suite .....	<i>Bargiel</i>
Concertos .....	<i>Mendelssohn, Mozart and Beethoven</i>
Transcriptions .....	<i>Liszt</i>

See "Requirements for Graduation" on a later page.

POST-GRADUATE—Candidates will be required to play an entire program in recital. The program must consist of both classical and romantic composers. See Harmony requirements.

Preludes and Fugues ("Well-Tempered Clavier").....	<i>Bach</i>
Sonatas .....	<i>Beethoven</i>
Rhapsodies .....	<i>Brahms</i>
Fantasia in C minor.....	<i>Mozart</i>
Impromptus, Nocturnes, Etudes, Scherzos, Polonaises, and Ballads..	<i>Chopin</i>
Rhapsodies .....	<i>Liszt</i>
Study in B flat.....	<i>Liszt</i>

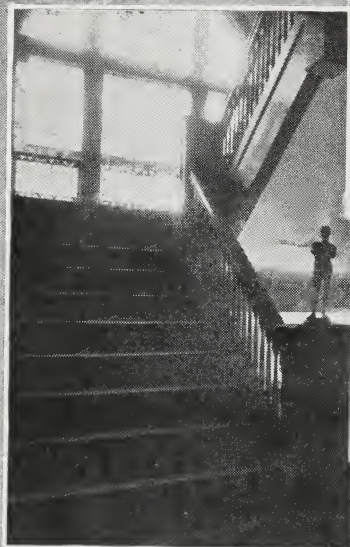
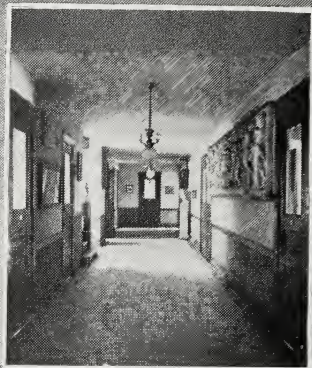
Studies from the following will be pursued:

Etudes .....	<i>Chopin</i>
Etudes .....	<i>Henselt</i>
Six Studies .....	<i>Rubinstein</i>
Concert Studies by Thalberg, Schlosser, Saint-Saens, Dupont, Brahms and Liszt.	

## ORGAN

SOPHOMORE—To enter the Organ Department the student must have the same standing as a sophomore in piano, or in other words, be able to read music readily at sight. The course pursued during the first year would include the following or their equivalents:





Fundamental studies and easy pieces of Stainer and Whiting.

Selected pedal studies of Stainer, Schneider, Rink, Nilson and Buck.

Eight little preludes and fugues.....	<i>Bach</i>
Three Adagios, Op. 26, No. 1.....	<i>Volckmar</i>
Cantilene Nuptial .....	<i>Dubois</i>
Melody in C.....	<i>West</i>
Caprice .....	<i>Guilmant</i>
Adagio in A flat from First Sonata.....	<i>Mendelssohn</i>
Offertory in D flat.....	<i>Salome</i>
Berceuse in A.....	<i>Rogers</i>
Marche Nuptial .....	<i>Faulkes</i>

JUNIOR—Same exercises as in piano.

Preludes and Postludes Nos. 164, 165, 170.....	<i>Rink's Organ School</i>
Selected pedal studies.....	<i>Guilmant-Lemmens</i>
Vision .....	<i>Rheinberger</i>
Elevation in A flat.....	<i>Guilmant</i>
Festival March .....	<i>Foote</i>
Suite Gothique .....	<i>Boellmann</i>
Andantino in D flat.....	<i>Lemare</i>
Rustic March .....	<i>Fumagalli</i>
Hosannah .....	<i>Wachs</i>
Gavotte Modern .....	<i>Douglas</i>

Hymn playing and accompanying.

SENIOR—Same exercises as in piano.

Rest's Art of Organ Playing, Nos. 89, 96 and 102.

Finale to Seventh Sonata .....	<i>Guilmant</i>
Hosannah, Op. 80.....	<i>Dubois</i>
Prelude in C minor.....	<i>Mendelssohn</i>
Prelude and Fugue in E minor.....	<i>Bach</i>
Finale in D .....	<i>Lemmens</i>
Marche Celebre.....	<i>Lux</i>
Sonata I.....	<i>Mendelssohn</i>
Marche Religieuse .....	<i>Guilmant</i>
Chromatic Fantasie and Fugue.....	<i>Thiele</i>

Hymn playing and accompanying.

See "Requirements for Graduation."

POST-GRADUATE—All students taking Post-Graduate work in organ will be required to play a full recital of compositions of the difficulty of those below:

Tocatta and Fugue in D minor.....	<i>Bach</i>
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Tocatta and Fugue in F.....	<i>Bach</i>
Fugue in D major.....	<i>Guilmant</i>
Marche Funebre et Chant Seraphique.....	<i>Guilmant</i>
Overture in C minor.....	<i>Hollins</i>
Sonata II.....	<i>Mendelssohn</i>
Prayer in C minor.....	<i>Franck</i>
Fifth Organ Symphony .....	<i>Widor</i>
Concert Adagio, Op. 35.....	<i>Merkel</i>
Caprice in B flat.....	<i>Wely</i>

### VIOLIN

FRESHMAN—A thorough knowledge of the positions is required. One of the following studies: Kayser, Op. 20, Books I and II; Dancla, Op. 68; or others of equal difficulty. One composition.

SOPHOMORE—Scale in two octaves. Finger exercises from Dancla School of Mechanism, Book I. One of the following studies: Dont, Op. 37; Mazas, Op. 36, special studies; or others of equal difficulty.

JUNIOR—Scales in three octaves; broken triads. The following selections or their equivalents:

Studies—Dont, Op. 37, and Mazas or Kreutzer.

Concertos, Nos. 22-23.....	<i>Viotti</i>
Concertos, Nos. 7-8.....	<i>Rode</i>
Romance .....	<i>Vieuxtemps</i>
Romance .....	<i>Sevendsen</i>
Ave Maria .....	<i>de Beriot</i>
Mazurkas .....	<i>Wieniawski</i>
Legende .....	<i>Wieniawski</i>

SENIOR—Scales in three octaves, in thirds and sixths, broken chords.

Studies—Fiorillo .....	<i>Rode</i>
Violin Technic .....	<i>Sevcik</i>
Concertos .....	<i>Kreutzer</i>
Concertos .....	<i>Mozart</i>
Concertos .....	<i>Bach</i>
Concertos .....	<i>Spohr</i>
Sonatas .....	<i>Handel</i>
Adagio .....	<i>Ries</i>
Mazurka .....	<i>Musini</i>
Ballade et Polonaise.....	<i>Vieuxtemps</i>

See "Requirements for Graduation" on a later page.

POST-GRADUATE—Graduates will be required to play a full recital. Studies by Schradieck, Leonard, Gaviniès, Vieuxtemps, Wieniawski, Spohr. Sonatas by Tartini, Corelli, Veracini, Bach and other master works.



## SINGING

**FIRST AND SECOND YEARS**—The first and second years in voice will consist of correct voice placing, union of registers, physiology of the vowels and consonants, application of words to music, exercises for the flexibility of voice, exercises in scales, simple songs, etc., particular care being given to the needs of each individual, with exercises and studies carefully selected according to the needs or the requirements of each voice. Special attention given to correct breathing.

**JUNIOR**—Candidates will be tested in tone production, intonation, pronunciation of words, etc., in singing major scales without accompaniment and the different intervals that may be selected.

The student must be able to play a simple accompaniment and to have had at least one year's study of Harmony (see Harmony, Musical History Requirements), also be prepared to sing such of the following pieces as may be selected, or their equivalents:

I Wonder, Little Girl.....	<i>Clough-Leigher</i>
It Was a Lover and His Lass.....	<i>Clough-Leigher</i>
Come to Me.....	<i>Denza</i>
The Morning Wind.....	<i>Branscombe</i>
Noon .....	<i>Ronald</i>
The Garden of Your Heart.....	<i>Dorel</i>
The Old Song .....	<i>Grieg</i>
You and I.....	<i>Liza Lehman</i>
Confidence .....	<i>Edward McDowell</i>
Farewell .....	<i>Schubert</i>
The Nut Tree.....	<i>Schumann</i>
'Tis Spring .....	<i>Ware</i>

**SENIOR**—Candidates will be tested in tone production, pronunciation of words, articulation, etc., in singing the different scales from any note without accompaniment and intervals that may be selected.

The student will be required to play simple accompaniments and be prepared to sing such of the following pieces, or their equivalents, as may be selected, one of which must be prepared without the teacher's assistance:

A Dream .....	<i>Rubenstein</i>
Murmuring Zephyrs .....	<i>Jensen</i>
Bid Me Discourse .....	<i>Bishop</i>
Who Is Sylvia .....	<i>Shubert</i>
Thou'rt Like a Lovely Flower.....	<i>Shumann</i>
Entreat Me Not to Leave Thee.....	<i>Gounod</i>
Songs My Mother Taught Me.....	<i>Dvorak</i>



*Omega Chapter of Mu Phi Epsilon*

Ah! Love But a Day.....	<i>Beach</i>
The Wooing of the Rose.....	<i>Franck</i>
To a Violet .....	<i>Brahms</i>
Stars of the Desert .....	<i>Finden</i>

Students will be required to sing examples of Handelian Recitative and solos for their respective voices from the standard Oratorios and Operas.

See "Requirements for Graduation" on a later page.

**POST-GRADUATE**—The post-graduate course will consist in the formation of a repertoire which may be adapted to the character of the voice of each individual pupil. It shall be optional with the pupil to select an Operatic, an Oratorio or a Concert repertoire. The compositions selected for a Concert repertoire should represent as many schools as possible.

## REQUIREMENTS FOR GRADUATION

### Piano, Organ, Violin, Cello and Singing

Candidates for graduation must pass the prescribed senior examinations, and must have completed the three years' course in Harmony and Counterpoint and the one year's course in Musical History. Candidates graduating in Piano, Organ, Violin and Cello will also be required to have completed the one year's course in the Ensemble Class and one year in Interpretation, and for graduation in Singing, one year in the Opera Class, one year in Handel Choir and not less than two years regular choir experience. The candidate must also be able to play simple accompaniments.

### Degree of Bachelor of Music

The degree of Bachelor of Music is given by decision of the Faculty of the Conservatory of Music. The main stress is laid on a most thorough and complete theoretical development. The candidate must pass an examination in post-graduate theory and composition for both voice and instrument, including scoring for full orchestra.

In addition to this he must be a senior in a vocal or instrumental department and must have junior standing in piano.

It will hardly be possible for any one to obtain this degree within less than four years of continuous work and only those of considerable talent and persistency should be advised to strive for it.

### Degree of Bachelor of Arts

Candidates for the degree of Bachelor of Arts in the Liberal Arts College may major in Music and Art. For details the student is referred to the catalog of the College of Liberal Arts.

## **COURSE FOR TEACHERS AND SUPERVISORS IN GRADE AND HIGH SCHOOLS**

DUDLEY WARNER FITCH

With the demand for better teachers and supervisors of music in the public schools constantly growing, there comes the call for competent teachers with the special training which this work demands.

Music in the high school is rapidly taking its place among the other studies required, as one of equal importance, and teachers are being sought who can not only supervise, but can organize adult choruses, and orchestras, conduct them, and teach harmony and theory.

There is no question whatsoever as to the influence for better music in the community a competent teacher or supervisor can exert, and this fact is being recognized more and more in the smaller towns as well as the larger cities.

To meet this demand, Drake University has for some years past offered a course for Music Supervisors, and many of its graduates are holding important posts as teachers and supervisors.

Realizing that success in this field requires not only a knowledge of music, but a well rounded education in general, the course has been planned to give to the student the things that make for more than a mere knowledge of actual teaching material. In a word, the course aims to turn out a musician who can take an active part in the musical and social life of the community in which he may be employed.

With the introduction of some new features in the class in methods and pedagogy under Mr. Fitch, we feel that the course will be even more helpful than it has been in the past. A main feature of the work will be the lectures on the child voice, with attention to the boy voice in particular, and with actual demonstration of the theories advanced in class. Use is made of the Victrola Educational records in the study of the orchestra, which adds interest to this subject.

Mr. Fitch has had charge of boys' choirs for the past eleven years, and is well qualified to handle the subject.

The University offers unusual advantages because of its location in the musical center of the middle-west, and the consequent opportunities of hearing the world's most famous artists and organizations.

Many of the faculty have studied with the leading masters of this country and Europe. To work with them inspires the student with the best ideals and insures careful, painstaking instruction that cannot fail to result in the student's acquiring a thorough education in the subjects pursued.

**COURSE FOR MUSIC SUPERVISORS****First Year**

Ear Training 11, 12.....	4 credits, T., Th., 2:00
Harmony 3, 4.....	4 credits, T., Th., 9:00
History of Music 1, 2.....	4 credits, T., Th., 1:00
Piano (2 lessons per week).....	6 credits, Time to be arranged
Singing, voice (two lessons per week).....	4 credits, Time to be arranged
English 1, 2.....	6 credits, M., W., F., 2:00
Elective .....	4 credits
Gymnasium .....	2 credits, Time to be arranged

**Second Year**

Methods 13, 14.....	4 credits, T., Th., 3:00
Harmony 5, 6.....	4 credits, T., Th., 10:00
Piano (2 lessons per week).....	6 credits, Time to be arranged
Singing (voice) .....	4 credits, Time to be arranged
Psychology 1, 2.....	6 credits, M., W., F., 2:00
History of Education 1, 2.....	4 credits, T., Th., 8:00
Practice Teaching.....	2 credits

Students must be proficient in Piano and Singing (Voice), before they are graduated. If in the judgment of the Faculty they are suitably proficient when they enter upon this course, no further study of these two subjects will be necessary.

Music Supervisors are so often called upon to direct church choirs that the Faculty has decided that all students taking the Supervisors Course will be obliged to become members of some of the different church choirs of the city. The experience thus gained will be of the greatest assistance both in their school and church work.

**GRADUATION**

At the completion of the work outlined for the two years' course, the student will not only be graduated, but will receive from the State Board without examination a certificate to teach in the public schools of Iowa.

No student will be graduated who has not spent two full years doing residence work in an institution of higher learning, at least the last year of which must be in this college. Credit for work done in other standard colleges will be accepted upon presentation of proper credentials.

**GENERAL INFORMATION****STUDENT RECITALS**

The weekly Student Recitals are one of the best features of the Conservatory. There are many talented young students who have "nerves,"

and who seldom do themselves justice when appearing before an audience. These weekly recitals give them a chance to acquire confidence by appearing before their fellow students, besides stimulating them to greater exertion in their work. It is only a question of a few appearances before a student gains full possession of his powers before an audience. One can readily appreciate the advantage of acquiring this confidence before leaving school.

### **HANDEL CHOIR**

The Handel Choir is composed of University students and is directed by Dean Cowper. All regular music students studying Singing and those in the Public School Supervision class are obliged to attend the regular weekly practice. The study of the standard and modern oratorios under a man who has successfully sung these works with the leading Choral Societies of the United States and Canada for the last fifteen years, is a privilege that students are glad to avail themselves of. During the year successful performances of Handel's "Messiah," and Rossini's "Stabat Mater," were given.

### **PREPARATION FOR LYCEUM AND CHAUTAUQUA WORK**

A great number of our students are at present engaged in this important work. The school has, for years, been in close touch with the leading Lyceum and Chautauqua Agencies of this country and it was at their suggestion that we have decided to organize a special class for the preparation of companies to go on the road, and while we cannot definitely promise engagements we have every reason for believing that we have unusual opportunities of placing our students in good positions.

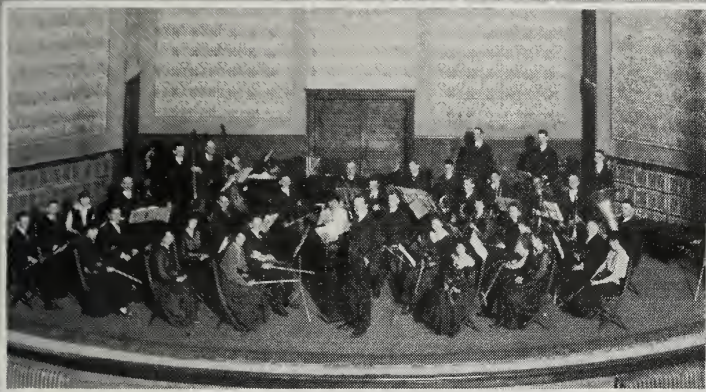
### **THE "SYMPHONIA" ORCHESTRA**

The pedagogical advantages of having a complete orchestra always at hand can hardly be estimated, both for those who play in it and those who have constant opportunity to listen to it.

The orchestra will be under the direction of Wallingford Riegger, who has had an unusual experience as an orchestra leader, both in Europe and America. For five years he was the assistant director of the St. Paul Orchestra at St. Paul, Minn. In Berlin he was the director of the Bleitner orchestra for a number of concerts, also conducting opera at Wurzburg, Germany, and at the Luise Theater at Koenigsberg. When America declared war against Germany Mr. Riegger made his escape to his own country and since has been teaching cello and conducting in New York City.

The orchestra gives from six to eight public concerts annually, and enjoys the enthusiastic support, not only of the Drake students, but of the entire musical public of Des Moines. Many of the best professional players





# *SYMPHONIA ORCHESTRA*

## *DRAKE GIRLS GLEE CLUB*



of Des Moines are active members of the orchestra, which is otherwise made up of sufficiently advanced students.

This opportunity both for thorough training as orchestra players and for general musical development can be found in only a few schools of the country.

### **UNIVERSITY BAND**

The University Band is one of the most popular organizations of the school and is much in demand. Under the leadership of Professor Dickerson membership in it will be particularly valuable. It will be open to talented performers in all departments of the University.

### **MEN'S GLEE CLUB**

The Men's Glee Club has attained a high standard of excellence and has been a credit to the University. It has filled a number of engagements in the city as well as on the regular tour throughout the state, and always with artistic success. The club is under the able direction of Professor Dickerson.

### **GIRLS' GLEE CLUB**

The Girls' Glee Club is one of the most important organizations of the University. The joint concert with the Men's Glee Club is one of the social events of the year. Members are chosen from the best talent in the University. Dean Cowper is the director.

### **THE PLAYERS' CLUB**

The Players' Club is an organization of the students of the University. Its purpose is both social and professional. Socially it meets for dinners, excursions and picnics. It seeks the heightening of personality through the avenues of fellowship and friendship; professionally it meets to study and produce plays of genuine merit. From the members of the club the Drake Players are selected on the basis of fitness for special plays that are to be produced. The constant aim will be to give each member of the club an opportunity to appear in one of the public performances of the Drake Players.

### **HONOR SORORITY FOR MUSICIANS**

A chapter of the Mu Phi Epsilon, a National honor sorority for musicians, has been organized in the Drake University Conservatory of Music. It is known as the Omega Chapter and includes in its membership teachers and students of marked attainment.

### UNIVERSITY ASSEMBLY

Students and Faculty assemble each Tuesday and Thursday morning at 10:00 o'clock; every endeavor is made to make these assemblies attractive. Tuesday is known as Music morning, when some member of the Conservatory Faculty presents a musical program of the best in music literature, lasting between fifteen and twenty minutes. Thursday morning the students have the opportunity of hearing the best available talent in "short talks." Many of the eminent men of the country visiting in Des Moines have appeared at these assemblies.

### FACULTY RECITALS

On our faculty will be found artists of national and international reputation, and our faculty concerts will compare favorably with any of the leading music school concerts of the country. The choicest works of the great masters, consisting of sonatas, concertos, etc., for pianoforte and for pianoforte and violin, string and piano trios, quartettes, quintettes, songs, oratorio and operatic selections are performed. Students are admitted free. The general public is admitted at regular concert rates.

### MUSIC IN DES MOINES

As usual Des Moines music lovers will have the opportunity of hearing some of the greatest of the concert artists of America during the season. This means that Drake students will be able to share in this at a much smaller admission than they could in one of the larger cities.

The following are among the bookings and dates for which Des Moines has contracted:

October 18, Chicago Grand Opera Company, presenting Mary Garden in "La Tosca."

October 19, Chicago Grand Opera Company, presenting Galli-Curci in "The Barber of Seville."

November 29, Anna Case in song recital; Charles Gilbert Spross, accompanist.

October 30, The Metropolitan Grand Opera Quartet, Frances Alda Giovanni Martinelli, Giuseppe De Luca, Carolina Lazzari, accompanied by an orchestra from the Metropolitan, conducted by Papi.

February 26, Anna Gluck in Song Recital.

March 14, Jascha Heifetz in Violin Recital.

### PRACTICE ROOMS

A great number of practice rooms in Howard Hall are available for those enrolled in the Music School. Each room is well lighted and heated.

The pianos are all first class and kept in tune. It has been proven beyond question that students who do their practice at Howard Hall obtain the best results, as the many interruptions in a private home take the student's attention away from his work, whereas at Howard Hall each room has a double door and when the student enters his room he will not be interfered with in any way until his time is up.

### ELOCUTION FOR SINGERS

A class in elocution is maintained in the Conservatory of Music for the benefit of students in singing. The class gives special attention to poise of head, exercises of shoulders and arms, breathing exercises, harmonic gymnastics, comprising exercises for poise of body, correct walking and sitting, lip and tongue exercises for the purpose of developing flexibility of enunciation. The principal object of this class is to cultivate and develop a good speaking voice. It is free to students in singing, and meets one hour per week throughout the year.

### FULL WORK AND ITS EVALUATION

Students in the Conservatory of Music should carry full work. For the purpose of enabling the student to estimate the amount of work he is carrying, the following statement of equivalents is given:

Students taking two lessons a week in instrumental work, exclusive of band instruments, do work each semester equivalent to the work necessary to earn three semester credits in a college of arts and science. Those taking one lesson a week in voice do work equivalent to that which is necessary to earn two semester credits. Those who do consistent work as members of the following classes: Opera, Interpretation or Ensemble, the Glee Club, Handel Choir, Orchestra, or Band are entitled to one semester credit in each. On this basis the student should be able to carry one lesson a week in piano, two lessons a week in voice, two lessons a week in harmony or in musical history, one to three memberships in the Opera, Interpretation or Ensemble classes, the Glee Club, Handel Choir, Orchestra, and Band, and a three-hour course in a modern language, a total of twelve to fifteen hours per week. Of course other acceptable combinations can be arranged.

It is important that every student should so arrange his course that his time will be fully occupied to the best advantage.

### IMPORTANT INFORMATION

All students entering the Conservatory thereby pledge themselves to the following rules:

*Payments of tuition must be made in advance for the quarter.*

No reduction nor refunding of any part of the tuition fee will be made.

Lessons lost by pupils' absence, except on account of sickness, will not be made up to them, as the teachers' hours are arranged for by the term, and they are in attendance whether the pupils are present or not.

Lessons lost by absence of teacher will always be made up to pupil.

Every pupil in the Conservatory must, when called upon, participate in the students' recitals, unless excused therefrom by the teacher and the Dean.

The right is reserved to refuse admission to the Conservatory to any pupil whom the Dean may consider undesirable.

Pupils who are tardy more than half the period for any lesson forfeit the lesson.

No student will be allowed to change the hours of practice with other students. No absence from practice will be permitted. Only pupils engaging term periods of special lengths will be allowed to use the rooms. No students will be permitted in the practice rooms except the ones who have them engaged.

*None but members of the faculty or regularly enrolled students of the Conservatory in good standing shall be permitted to act as accompanists to students in the Conservatory, except upon approval of both teacher and Dean.*

Students cannot appear in public performances without consent of their instructors.

Students cannot continue in theoretical courses without passing the examinations, except by permission of the Dean.

Unless specially excused, students are required to attend such classes as they may be assigned to by the Dean.

Attendance at such classes, lectures, recitals, and concerts is considered part of the school duties.

Students are expected to attend public worship on Sunday in such churches as they prefer.

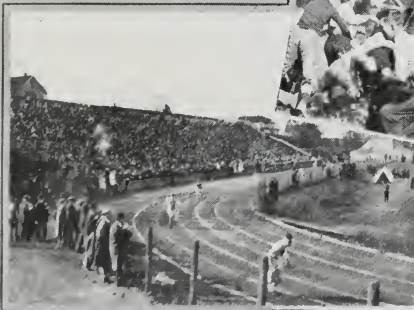
Students are not permitted to change their registration, nor to reduce the amount of work originally planned, without the consent of the Dean.

The school conducts a Music Store for the convenience of the students.

Students not living at their own homes must do their practicing in the school building. Exceptions to this rule may be granted by consultation with the Dean.

Classified students are required to take two lessons per week in their major studies.







Students entering the Conservatory do so as Regular or Special students.

A regular student is required to follow a prescribed course of study designed to impart a broad and general knowledge of the art, as well as a thorough training in his own specific branch.

Special students pursue such work as they may elect.

Parents recognizing musical ability in their children will find growing satisfaction in placing them, as early as possible, where they may start right and where they may have continuous and systematic instruction that is fundamentally and artistically correct.

Graduates in Music should have a well-rounded education, not merely in one department of music, but in all branches of art, in language, and in everything essential to culture.

Beginners will be received in any department. More advanced students will be assigned to grades for which they are qualified and are allowed perfect freedom in their choice of teachers.

Examinations are held at the end of each term. Candidates failing in first examination will be allowed to take a second examination on any succeeding regular examination day.

Lessons will be arranged for in homes of pupils at reasonable rates. Such pupils will be entitled to the regular privileges of the school.

All students enrolled for singing will be expected to attend rehearsals of the Handel Choir unless excused by the Dean.

Owing to the crowded condition of the School of Music, students desiring to study with leading teachers are advised to make application some months in advance of the fall opening.

### **WITHOUT COST TO ADULT MUSIC STUDENTS**

All students, except children under twelve years of age, can without cost attend the following attractions offered by the Conservatory: The Fine Arts Course, which includes faculty and student recitals, Artists' Recitals and Lectures, Dramatic Art Recitals, Men's and Girls' Glee Club Concerts, Opera and Dramatic performances. If specially qualified they may become members of the Orchestra, Band, Handel Choir and Glee Club.

All students taking two private lessons per week in some branch of music, or one private lesson and class lessons in both Harmony and Musical History or Opera class, or class in Interpretation or Ensemble class, may take without expense both or either of the two following classes organized in the Conservatory: Elements of Music; non-credit course in Home Economics (laboratory fee \$3.00 per semester). If such students are taking this

amount of work under a teacher of the rank of Professor or Assistant Professor they will also be granted free general admission tickets to all University football games played at the Stadium, to all basketball games played by Drake men at the University, the Relay Carnival, and the Home and Dual Track Meets held at the University in the spring; and to all home and inter-collegiate contests in debate and oratory held at the University. Those receiving tickets and desiring reserved seats at any of the entertainments or concerts can secure them by paying a small additional charge for them.

A student who has satisfied the entrance requirements of the College of Liberal Arts and is taking two private lessons per week in Music with a teacher in the Institute of Fine Arts, or one private lesson and class lessons in Harmony and Musical History, or classes in Opera, Interpretation or Ensemble, may enroll in the College of Liberal Arts for two elective courses at the rate of three dollars per semester hour.

Students taking music courses as specified in the preceding paragraph, if twenty-one years of age or more, may also enroll for sub-Freshmen courses at the rate of \$5.00 per course for a semester of eighteen weeks, or \$3.00 per course for term of nine weeks. Among the courses offered in the sub-Freshman work are English, French, Latin, Mathematics, and History. All sub-Freshmen classes meet three times per week, except Latin and French, which recite six times a week, and the tuition price is double.

### HOME ECONOMICS

A non-credit course in Home Economics is open to Music students not in the children's department, on the conditions stated in the paragraph above.

### CLASS LESSONS IN PIANO, VIOLIN, ORGAN AND VOICE

In Piano, Violin, Organ, and Voice, or Singing, instruction will be given to a class of two in a given period, each sharing in the expense of the hour, or half-hour. The class lesson has advantages that appeal to many students. The benefit of the instruction given in class for the full half-hour period, for instance, is gained at about one-half the expense of private lessons for the same amount of time. Beginners especially profit by observing the teacher as he instructs a classmate, so that it is unnecessary for the instructor to take time in giving direct to the pupil that which has been given in his hearing in the class. Students expecting to teach Music learn in class much of the teacher's methods that could not be gained from the private lesson. To see how an eminent teacher instructs another pupil is in itself very instructive to one preparing to teach. Aside from economy in expense, and gain in knowledge of methods of instruction, it is perhaps advisable

that Juniors and Seniors, and others who are advanced in their musical training, take the half-hour private lesson instead of the half-hour class lesson.

### TUITION RATES IN CONSERVATORY OF MUSIC

Students should note that, considering the character of instruction offered, the general standing of the institution, and the many free advantages, the rates of tuition are very moderate.

The school year is divided into four terms of nine weeks each. Lessons are of half-hour length. Special rates are charged for special lessons. Students, to secure the rates given below, must enroll for the full term of nine weeks.

#### PIANO, VOICE, ORGAN, VIOLIN, VIOLONCELLO, BAND INSTRUMENTS

<i>Teacher—</i>	1 Lesson	2 Lessons	1 Private	2 Private
	Per Week 2 in Class	Per Week 2 in Class	Lesson Per Week	Lessons Per Week
Dean Cowper.....	\$16.00	\$30.00	\$28.00	\$54.00
Mrs. Baal.....	13.00	25.00	23.00	44.00
Mr. Riegger.....	13.00	23.00	21.00	40.00
Mr. Boughton.....				
Mr. Ruifrok.....	12.00	20.00	18.00	34.00
Mrs. Nourse.....				
Mrs. Haines.....				
Mrs. Jackson.....				
Mr. Dickerson.....				
Mr. Sheasby.....				
Mrs. Barnett.....	10.00	18.00	16.00	30.00
Mr. Fitch, Organ.....				
Mr. Fitch, Piano.....	8.00	14.00	12.00	22.00
Mrs. Green.....				
Miss Mudge.....				
Miss Bear.....				
Miss Riedesel, Violin..	7.00	12.00	10.00	20.00
Miss Garton.....				
Miss Riedesel, Piano...				

**CHILDREN'S PIANO CLASSES**

(For Children under Twelve Years of Age.)

<i>Teacher—</i>	1 Private Lesson Per Week	2 Private Lessons Per Week
Mrs. Green.....	5.00	10.00
Miss Mudge.....		
Miss Bear.....		
Miss Riedesel.....		

**Class Lessons**

Opera—Dean Cowper, one hour per week for nine weeks.....	\$ 5.00
Ensemble—Prof. Boughton, one hour per week for nine weeks.....	5.00
Interpretation—Prof. Boughton, one hour per week for nine weeks..	5.00
Sight Singing and Ear Training—Prof. Fitch, two hours per week for nine weeks .....	5.00
Musical History—Prof. Sheasby, two hours per week for nine weeks..	5.00
Harmony—Prof. Riegger, two hours per week for nine weeks.....	10.00
Harmony—Prof. Sheasby, two hours per week for nine weeks.....	10.00
Methods in Music—Prof. Fitch, two hours per week for nine weeks....	5.00

**Private Harmony**

	Two per week	One per week
Professor Riegger .....	\$40.00	\$21.00
Two in class .....	23.00	13.00
Prof. Sheasby .....	34.00	18.00

**ACADEMIC SUBJECTS**

Students enrolling for the course "Music Supervisors" will pay for Freshman English, Biblical Literature, Psychology, History of Education and any other Academic electives, \$3.00 per semester hour.

**PIANO AND ORGAN RENTAL**

Piano, one hour a day, per term of nine weeks.....	\$2.00
Pedal Piano, one hour a day, per term of nine weeks.....	5.00
Organ at University or Chapel Organ, per hour.....	.25

**GRADUATION**

Bachelor of Music Degree.....	\$10.00
Graduation in any course .....	10.00
Certificate Fee to Non-Graduates.....	1.00

Tuition, fees, and rentals are not refunded and are not transferable.

**BOARD AND ROOM**

The expense of board and room and sundries at Drake University varies in accordance with the habits and tastes of the student. Good rooms may be had at from \$6.00 to \$15.00 per month. These rooms are furnished, heated, lighted, and taken care of, so that there is no additional expense for laundry or furnishing the rooms. Where two students use one room, the expense to each runs about 75 cents to \$2.00 per week. It should be understood that more expensive rooms can be had by those desiring them, but the rooms described are very satisfactory. Table board can usually be obtained at from \$3.50 to \$5.00 per week.

*Handel Choir*





# SCHOOL OF DRAMATIC ART

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## COURSES OFFERED

DRAMATIC ART TEACHERS' COURSE

DRAMATIC ART READERS' COURSE

CHILDREN'S DRAMATICS



DRAMATIC ART  
DEPARTMENT

*Mr. Evans, Director*

*Mrs. Evans*

## FACULTY

\*—————

*President of the University*

HOLMES COWPER

*Dean of Institute of Fine Arts*

EDWIN BARLOW EVANS, A. M.

*Director and Professor of Public Speaking and Dramatic Art*

Graduate, Glover Collegiate Institute, West Liberty, Ohio, 1895; A. B., The University of Wooster, 1901; Instructor in English Literature, University of Oklahoma, 1901-1903; Graduate of King's School of Oratory and Dramatic Art, 1904; Instructor in English, the Central High School, Kansas City, Missouri, 1904-1905; Instructor in Public Speaking, Lane Theological Seminary, 1904-1906; Professor of Public Speaking, Otterbein University, 1906-1910; Graduate Student the University of Chicago, 1908-1909; Student in the Chautauqua School of Expression, Summer Sessions, 1906, 1907, 1909; Graduate Student, Ohio State University, 1909-1910; Professor of Public Speaking, The State Normal University of Illinois, 1910-1914; A. M., The Ohio State University, 1913; Professor of Public Speaking and Director of the School of Dramatic Art, Drake University, 1914—.

## FLORA SCHAEFER-EVANS

Otterbein University, 1906-1908, 1909-1910; Chicago University, 1908-1909; Graduate King School of Oratory, Pittsburgh, 1902-1904; Special student of Bertha Kuntz-Baker, New York; Mrs. Emily Bishop, New York; Prof. S. H. Clark, of the University of Chicago, and Priestly Morrison, Director of the Princess Theatre, Des Moines; Teacher in State University of New Mexico, 1905-1906; Teacher in State Normal University of Illinois, 1910-1911; Instructor in Dramatic Art, Drake University, 1915—.

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*Instructor in Aesthetic Dancing and Children's Dramatics*

## OTHER INSTRUCTORS

Several instructors in the College of Liberal Arts and the College of Education offer courses open to students of the School of Dramatic Art.

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\*Vacancy to be supplied.



# **GENERAL INFORMATION**

## **ADMISSION**

Candidates for admission to the School of Dramatic Art must satisfy the regular college entrance requirements as explained in the early pages of this book under the heading "Admission."

## **THE AIM OF THE SCHOOL**

The primary object of the School of Dramatic Art of Drake University is the development of the entire individual. The specific aim is to prepare young men and women to fill places as teachers, lecturers and public speakers and to become successful readers and interpreters of the drama. It also aims to enlarge the powers of usefulness and happiness in the walks of private life. To this end the united effort of the associated colleges of the University and a special school of Dramatic Art offer peculiar advantages. Altogether they present the mental furnishing so necessary to an intelligent appreciation of life with the correct and effective expression that adds to power and influence among men. The School of Dramatic Art, to do its part in securing the ends desired, offers rigorous and effective training in the principles of expression, in the development of vitality in thinking, intelligence in feeling, dramatic instinct, and certainty and strength of purpose and action.

## **CREATION, NOT IMITATION**

The school seeks to awaken in the student, whether he aims to be a creative thinker or an interpreter, a realization of his own potentialities, and to give such direction to training as to attain the fullest development. No attempt is made to make form take the place of substance or art the place of truth. Expression is not taught by imitation, but by the mastery of definite laws, thus preserving the individuality of the student. The mental, emotive and vital natures are cultivated in well balanced proportion, and as far as possible the body is made a fit instrument to serve the soul. It is indeed the object of the school to add to the training of the heart and mind the training of the voice, "the thinnest veil over the soul," so that it thoroughly represents its owner—to make it possible for the individual to reach the highest in self-expression.

## **THE ADVANTAGES OF A UNIVERSITY**

The student is not isolated in a mere school of special arts. He is a

part of the life of a university. He enters into the social and scholastic life of a university where he meets students studying art, science, philosophy and law. Furthermore, he can supplement his professional training with courses in any of the other departments of the university. So while he is becoming professionally efficient he is not becoming professionally narrow.

### **A LABORATORY OF EXPRESSION**

Laboratory methods are demanded in almost all forms of education today. Changes in forms and ideals of education, changes in education itself enable all schools in the large centers of population to offer the more efficient training. The Drake School of Dramatic Art is not an exception. Des Moines offers to the student opportunity to hear the best orators that come to the West. It offers a chance to hear many of the world's best known readers in the course of the year. It offers a chance to see the best exponents of the drama while an excellent stock company offers opportunity to watch the highly specialized work of character actors week after week.

Individually the students have many opportunities for self expression. Scores of clubs and lodges, the many organizations of the University itself, and outside organizations of a literary character make constant call upon the school for readings, plays or literary interpretations. More demands than the school can supply are received asking students of the school to participate in worthy dramatic productions.

### **RECITALS**

Student recitals are held every week. These recitals give the student an opportunity to apply the work and standards established in the class room. These platform appearances are absolutely indispensable to true progress. They help the student to secure poise and skill.

### **OPPORTUNITY FOR WORK**

Besides the foregoing, the School of Dramatic Art has many calls for students who can take part in amateur theatricals given by various organizations in Des Moines, and for students who can go throughout the state to coach plays and high school contests. Arrangements can be made with the director that permit students to have some time away from the school for this purpose. Either way the student can help to meet his expenses as well as apply his theoretical training to the actual conditions in the field. Furthermore, lyceum and chautauqua managers frequently make calls for students of the School of Dramatic Art.

### **SEMI-PRIVATE LESSONS**

Students taking full work in regular classes in Dramatic Art, and





paying full tuition therefor, are given special drill in small groups, so that the necessity of taking private lessons at an extra expense is obviated.

### THE DRAMATIC CLUB

The Dramatic Club is an organization of the students of the University. Its purpose is both social and professional. Socially it meets for dinners, excursions and picnics. It seeks the heightening of personality through the avenues of fellowship and friendship; professionally it meets to study and produce plays of genuine merit.

### LECTURES AND RECITALS

It is the policy of the School of Dramatic Art to bring to the members of the school and all others who are interested, readers, lecturers, and actors. The object of such work is practical, cultural and inspirational.

### THE DRAMA LEAGUE OF AMERICA

The School of Dramatic Art is affiliated with the progressive organization known as "The Drama League of America." In this way it is kept in touch with the best movements in dramatic thought and the best plays that are presented in America.

### COURSES OF STUDY

The School of Dramatic Art offers two courses: A Teachers' Course, and a Readers' Course.

The Teachers' Course is designed to prepare teachers for the public schools. It meets the requirements of the State Department of Education, which grants the student a certificate at the end of two years of successful study.

A Readers' Course in platform work has been added because the experience of the School of Dramatic Art proves that students who aspire to platform reading as a life work must devote more time to intensive preparation. Students looking toward the reader's diploma are not required, for the present, to take courses in psychology and modern languages, although they are advised to take such courses.

A student in the Readers' Course must meet two requirements: First, he must take such private lessons as the wisdom of the instructor deems necessary to produce a representative reader. Second, he must give a graduating recital.

### COURSES OF INSTRUCTION

#### First Year

5, 6. Six credits. (a) THE FOUNDATION OF EXPRESSION—An introductory course to speaking and reading. This course deals with the basic laws of expression in art and life. The unity of thought, emotion and will

is kept ever uppermost. Emphasis is first laid on the development of the body to secure poise, harmony, and relaxation. The final step in the foundation of expression is the study of pantomime and the expression of the fundamental emotions, such as joy, fear, anger, sympathy, and affection. The entire end sought is to secure genuineness, spontaneity and self-mastery. Appropriate selections are analyzed and presented.

(b) THE PRINCIPLES OF VOCAL EXPRESSION—The criteria of vocal expression are studied in relation to the psychology of speech. The student is trained in time, pause, pitch, melody, inflection, quality and force, as elements that make up vocal expression. His standard of criticism in judging his own vocal expression is tested by the study of the various forms of literature.

M., W., F., 10:00. Mrs. Evans.

7, 8. Six credits. THE INTERPRETATION OF THE PRINTED PAGE—The purpose of this course is to train the student to discover the contents of the printed page. The phrase is taken as the unit of thought; and with this as the point of departure the printed page is studied as a series of phrase units with different mental and emotional values. Accurate observation and careful analysis is kept ever uppermost. In the end the student is expected to read aloud naturally and easily.

M., W., F., 8:00. Professor Evans.

9, 10. Four credits. THE VOCAL INTERPRETATION OF LITERATURE. (a) POETRY—The aim of this course is two-fold: First, the interpretation and appreciation of poetry; second, the reading of it orally. The various poetic forms are studied, and the relation between thoughts, emotion, images, words and speech is pointed out. To this end stress is placed on tone-color, conceptual and experiential language, imagery, rhythm and melody. The masterpieces of lyric and epic poetry are used as examples. The student's appreciation of literature is made the test of his vocal expression.

(b) DRAMA—This course seeks to develop skill in the oral interpretation of dramatic literature. Attention is given to the various forms of drama, tragedy, composition-tragedy, comedy, farce, burlesque and melodrama, and their relation to the theater and the spoken word. The student is expected to analyze and read aloud dramas and scenes from classical, romantic, poetic and dramatic literature.

T., Th., 1:00. Professor Evans.

### Second Year

11, 12. Four credits. THE VOCAL INTERPRETATION OF SHAKESPEARE—The first step is the intensive study of Shakespearean characters, rhythm,

imagery and plot in their relation to vocal expression. The final step is effective platform presentation of Shakespearean drama.

T., Th., 8:00. Mrs. Evans.

13, 14. Six credits. (a) INTERPRETATIVE READING—This course involves the study and oral presentation of the masterpieces of literature. Special effort is made to lead the student to express to others. This course is designed for those expecting to teach English literature as well as those seeking the cultural advantages of proficiency in public reading.

(b) THE VOCAL INTERPRETATION OF MODERN DRAMA—This is a course in the analysis and oral presentation of such modern dramas as "Kindling," "The Maker of Dreams," "The Land of Heart's Desire," "A Thousand Years Ago," and "Quality Street."

M., W., F., 9:00. Mrs. Evans.

15, 16. Six credits. (a) THE FOUNDATION OF DRAMATIC INTERPRETATION—The basis of this course is the analysis and the interpretation of dramatic scenes and situations. A detailed study is made of characterization, dramatic values, and dramatic climaxes. Constant attention is given to the stimulation of imagination and action through the realization of literature. Each student is given an opportunity to appear in several character roles, either in scenes or short one-act dramas.

(b) THE PRODUCTION OF AMATEUR PLAYS—This course meets the demands of high schools, colleges, universities and clubs for persons who can effectively stage plays, masques and pageants. During the course each student is expected to select, coach and present one play. The student is taught the details of stage business, properties, stage mechanics, stage conventions, scenery, costuming and lighting. Special attention is given all the details of a well-acted and well-produced play. Responsibility of individual student management is the central idea of the course.

M., W., F., 11:00. Professor Evans.

17, 18. Four credits. STORIES AND STORY-TELLING—The details of this course are: The literature of story-telling; the nature and composition of the story; types of stories, such as fairy tales, fables, legends, myths, and symbolical, nature, and hero stories; the psychology of story-telling; and effective presentation.

T., Th., 10:00. Mrs. Evans.

### SPECIAL COURSES

19, 20. Four credits. AESTHETIC DANCING—"Aesthetic dancing is imperatively needed to give poise to the nerves, schooling to the emotions,





and strength to the will and to harmonize the feelings and the intellect with the body which supports them," says Stanley Hall. In this course will be taught the relative foot and hand positions, poise and technique, developing into dances of joy, hatred, etc., also Greek and Indian stories told by the expression of the dance.

Hours to be arranged. Miss ———.

21, 22. Four credits. READINGS AND PLAYS FOR CHILDREN—This class is planned for children under 14 years of age. The aim is to teach poise and fundamentals, developing into readings and platform work; also the presentation of children's plays.

Hours to be arranged. Miss ———.

23, 24. Four credits. AESTHETIC DANCING FOR CHILDREN—A class similar to the one offered for adults will also be given to children. The same theories, exercises and technique will be given in a simplified form.

Hours to be arranged. Miss ———.

## DRAMATIC ART TEACHERS' COURSE

### Junior Year

English 1, 2.....	6 credits, M., W., F., 11:00
Dramatic Art 5, 6.....	6 credits, M., W., F., 10:00
Dramatic Art 7, 8.....	6 credits, M., W., F., 8:00
Dramatic Art 9, 10.....	4 credits, T., Th., 1:00.
Elective .....	8 credits, Time to be arranged
Gymnasium .....	2 credits, Time to be arranged

### Senior Year

History of Education 1, 2.....	4 credits, T., Th., 1:00.
Psychology 1, 2.....	6 credits, M., W., F., 10:00
Methods 29, 30.....	4 credits, T., Th., 3:00.
Dramatic Art 11, 12.....	4 credits, T., Th., 8:00
Dramatic Art 13, 14.....	6 credits, M., W., F., 9:00
Dramatic Art 15, 16.....	6 credits, M., W., F., 11:00
Practice Teaching .....	2 credits, Time to be arranged

To the student who completes the above course the Iowa State Board of Education will grant, without examination, a certificate authorizing the holder to teach in the public schools of the state.



**DRAMATIC ART READERS' COURSE****Junior Year**

English 1, 2.....	6 credits, M., W., F., 11:00
Dramatic Art 5, 6.....	6 credits, M., W., F., 10:00
Dramatic Art 7, 8.....	6 credits, M., W., F., 8:00
Dramatic Art 9, 10.....	4 credits, T., Th., 1:00
Elective .....	8 credits
Gymnasium .....	2 credits, Time to be arranged

**Senior Year**

Dramatic Art 11, 12.....	4 credits, T., Th., 8:00
Dramatic Art 13, 14 .....	6 credits, M., W., F., 9:00
Dramatic Art 15, 16.....	6 credits, M., W., F., 11:00
Dramatic Art 17, 18.....	4 credits, T., Th., 10:00
Elective .....	4 credits

**TUITION****Class Lessons**

Full course in Dramatic Art, nine weeks.....	\$35.00
Single class, nine weeks.....	10.00
Class in Aesthetic Dancing, nine weeks.....	2.50
Class in Children's Dramatics, nine weeks.....	2.50

**Private Lessons**

Professor Evans, 40 minutes.....	\$3.00
Mrs. Evans, 50 minutes.....	3.00
Miss Sheehan (children under 14), 50 minutes.....	1.00
Miss Sheehan, Aesthetic Dancing (for adults), 50 minutes.....	1.50

**SPECIFIC ADVANTAGES**

A faculty with definite ideals of results to be attained.

Methods of teaching that have been proved by years of experience.

Exceptional halls for platform and dramatic work, ranging in seating capacity from scores to thousands.

Affiliation with colleges of Liberal Arts, Bible, Law, Education, with schools of Music and Art.

Participation in the life of a cosmopolitan student body drawn by these different schools and colleges.

Opportunity of hearing the best orators, speakers and dramatists of America and of weekly attendance at churches where some of the best pulpit orators of America are pastors.

Exceptional libraries at the school and the opportunity of research work in the library of the city of Des Moines and the large libraries of the state.

The co-operation of the students and alumni of a school whose ideal is to train for a part and place in life. Education in a school which is meeting the highest demands of the present day for moral and mental development and for specialized training for many professions.



# SCHOOL OF DRAWING AND PAINTING

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## COURSES OFFERED

DRAWING SUPERVISORS

GENERAL ART

CHINA PAINTING



*Miss Hatch*

*Mrs. Hart*

## FACULTY

\*\_\_\_\_\_

*President of the University*

HOLMES COWPER

*Dean of the Institute of Fine Arts*

MARY HELEN HATCH

Graduate Drake University School of Drawing and Painting, 1916. Student Columbia University, summer of 1918. Assistant in Drawing and Painting, 1916-1917. Assistant Professor of Drawing and Painting, 1917—.

LOULA ELECTA HART

Pupil of Mrs. A. A. Frazee, Chicago; Matilda Middleton, Chicago; Mabel C. Dibble, Chicago; Helga M. Peterson, Chicago; Mrs. Katharyne C. Chesney, St. Louis; Dorothy Warren O'Hara, New York City. Instructor in China Painting, Drake University, 1916—.

## OTHER INSTRUCTORS

Several instructors in the College of Liberal Arts and the College of Education offer courses open to students in the School of Drawing and Painting.

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\*Vacancy to be supplied.





# **GENERAL STATEMENT**

## **ADMISSION**

The School of Drawing and Painting offers the following courses:

Drawing Supervisors.

General Art.

China Painting.

To enter the Drawing Supervisors' Course the candidate must satisfy the regular college entrance requirements as explained in the early pages of this catalog under the heading "Admission."

For the other courses high school preparation is not required, but certificates of such high school and college work as the candidate has done must be filed with the University Examiner. In all courses except the Drawing Supervisors', students may enter advantageously at any time, and advancement will depend wholly on their ability.

## **STUDIOS**

The School of Art occupies the entire upper floor of the Auditorium, consisting of a main gallery with a floor space of 2,500 square feet, a large drawing and painting studio, the Arts and Crafts workshop, a supply room and office and the china painting studio.

The studios are all well equipped for the many kinds of work carried on. Costumed models, casts from antique sculpture, and large collections of textiles, still life and draperies are provided.

The China Painting studio contains a large kiln and all necessary apparatus.

New books are constantly being added to the Library, which will eventually contain reference books on every branch of Art study, special attention being paid to material for normal students.

The material for picture study consists of a large collection of photographs and reproductions from masterpieces. The school also possesses numerous examples of the best modern poster art.

## **COURSES OF INSTRUCTION**

31, 32. Four credits. PRINCIPLES OF PERSPECTIVE—Still life in pencil, charcoal, and chalk. For Freshmen.

T., Th., 1:00 to 4:00. Miss Hatch.

33, 34. Six credits. DRAWING FROM THE CAST IN CHARCOAL—A full course in figure drawing. Work from the model in pencil, charcoal and other mediums. For Freshmen.

M., W., F., 1:00 to 4:00. Assistant Professor Hatch.

35, 36. Six credits. DESIGN AND CRAFT—Includes the fundamental principles of design and color with application in leather and textile work. For Freshmen.

M., W., F., 11:00. Assistant Professor Hatch.

37, 38. Four credits. NATURE STUDY AND OUTDOOR WORK—Still life, nature study, and outdoor work in water color, pencil and oil. For Sophomores.

T., Th., 1:00 to 4:00. Assistant Professor Hatch.

39, 40. Six credits. COMPOSITION AND POSTER DESIGN—Work from the model in various mediums. Composition and poster design. For Sophomores.

M., W., F., 1:00 to 4:00. Assistant Professor Hatch.

41, 42. Six credits. METHODS IN ART—A full note book course. Educational methods as applied to the teaching of art. Courses in different mediums suitable for children are worked out. Planning courses of study for grades and high school. For Sophomores.

M., W., F., 8:00 to 10:00. Professor Hatch.

43, 44. Four credits. HISTORY OF ART—A course designed for those who wish some understanding of aesthetic principles as well as a knowledge of the development of art.

T., Th., 9:00. Assistant Professor Hatch.

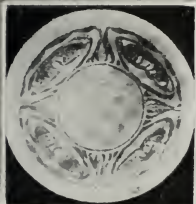
### ELECTIVE COURSES

47, 48. Four credits. CHINA PAINTING—The instruction in ceramics covers processes and materials, the application of design, the use of tools and appliances, the properties of paints, bronzes and golds. The studio is equipped with all necessary apparatus, including a large kiln. For Freshmen.

M., W., F., 9:00 to 12:00. Mrs. Hart.

49, 50. Four credits. AN ADVANCED COURSE IN CHINA PAINTING—Dry dusting, mixing enamels, conventional design in low relief enamels on porcelain and all soft wares. Firing. For Sophomores.

T., Th., 9:00 to 12:00. Mrs. Hart.



[51, 52]. Four credits. HISTORY OF MODERN ART—A course dealing with painting and sculpture since 1850. For Sophomores.

T., Th., 3:00. Assistant Professor Hatch.

53, 54. Non-credit. Special course in China for students unable to take on regular school days.

Saturday, 9:00 to 12:00. Mrs. Hart.

## I. DRAWING SUPERVISORS' COURSE

### First Year

English 1, 2.....	6 credits, M., W., F., 9:00
Design and Craft 35, 36.....	6 credits, M., W., F., 11:00
Art 31, 32.....	4 credits, T., Th., 1:00 to 4:00
Art 33, 34.....	6 credits, M., W., F., 1:00-4:00
History of Art 43, 44.....	4 credits, T., Th., 9:00.
Elective .....	4 credits
Gymnasium .....	2 credits, T., Th., 10:00

### Second Year

History of Education 1, 2.....	4 credits, T., Th., 8:00
Psychology 1, 2 .....	6 credits, M., W., F., 10:00
Home Economics 19, 20.....	4 credits, T., Th., 10:00
Methods in Art 41, 42.....	6 credits, M., W., F., 8:00-10:00
Art 37, 38.....	4 credits, T., Th., 1:00 to 4:00
Art 39, 40.....	6 credits, M., W., F., 1:00-4:00
Gymnasium .....	2 credits, T., Th., 4:00

For the first year the Normal Art students in the Drawing Supervisors' Course take work of a general nature which forms a foundation for the methods classes which come later. As much skill in the practice of art is expected from them as from those in any other course and added to this must be additional preparation in the science of teaching.

To the student who completes the above course the Iowa State Board of Education will grant, without examination, a certificate authorizing the holder to teach in the public schools of the state.

## II. GENERAL ART COURSE

The aim of this course is to lay a broad foundation for the practice of drawing, painting and illustration. Students begin the work from the cast but as soon as they show proficiency they are advanced to work from the model.

The course is the same as that followed in the Drawing Supervisors' Course, except that the classes in Methods and in the colleges of Liberal Arts and Education are not required.

### III. CHINA PAINTING COURSE

The instruction in ceramics covers processes and materials, the application of design, the use of tools and appliances, the properties of paints, bronzes and golds. The studio is equipped with all necessary apparatus, including a large kiln.

#### COURSE OF INSTRUCTION

FIRST YEAR—Use of tools and appliances. Application of design, properties of paints, bronzes and golds. Application of same to china firing.

SECOND YEAR—Dry dusting, mixing enamels, conventional design in low relief enamels on porcelain and all soft wares. Firing.

#### EXPENSES

Tuition, per term of nine weeks:

Course 31, 32; 35, 36; 37, 38; 43, 44; 51, 52, each.....\$ 4.00

Course 33, 34; 39, 40; 41, 42, each..... 6.00

China Painting, one lesson per week for nine weeks ..... 10.00

China Painting, a single private lesson..... 1.50

Single three-hour lesson in Painting and Drawing..... 1.00

Liberal Arts and Education subjects to students taking full work in

Art, per hour for a term of nine weeks..... 1.50

Fee for Material, per term of nine weeks:

Course 31, 32; 35, 36; 37, 38; 43, 44; 51, 52, each.....\$ 4.00

Course 33, 34; 39, 40; 41, 42, each..... 6.00

Home Economics 19, 20..... 1.00

Courses in China Painting, materials furnished by the student.

Laboratory Fee for China Painting, per term of nine weeks..... 1.25

Tuition and fees are not refunded and are not transferable.





## INSTITUTE OF FINE ARTS

### CATALOG OF STUDENTS

#### Voice

Andrews, Clella  
Arney, Lois  
Arnold, William Mac  
Baker, Jessie  
Barnes, Henry  
Baur, Alice  
Baur, Glayds  
Beckstrand, Mrs.  
Benson, Irene Mabel  
Bessire, Vida  
Black, Hazel  
Bloom, Clifford  
Bowmer, Mrs. Ethel  
Braden, Elizabeth  
Bradshaw, Mary Chrystell  
Brown, Richard Ewing  
Burger, Beatrice  
Burk, Helen M.  
Burns, Margaret Thomson  
Burroughs, Lois  
Cain, Hazel  
Calhoun, Jean  
Casey, Lawrence  
Chapman, Ruth  
Chase, Charles Chilton  
Clock, Edith  
Cobacker, Frances  
Coiner, Gladys  
Cole, Neva  
Connelly, W. W.  
Coons, Lindsay R.  
Cooper, Gertrude  
Craddock, Mrs. Hilka Kraft  
Cresap, Mildred  
Dahlstrom, Mabel Elizabeth  
Daugherty, Kathryn  
Davidson, Thorald Edw.  
Dunivan, Orpha Maurteria  
Eade, Roma  
Easson, Mrs. Myrtle  
Ennis, Maurine  
Fairley, James Harold

Farlow, Vera Irene  
Farlow, Verle Alta  
Fraley, Ladessa  
Freeman, Helen  
Freeman, Marguerite  
Freerks, Jane  
Fuger, Joyce  
Garland, Ruth  
Garris, Winitred  
Gass, Ruth M.  
Gavitt, Beryl Helen  
Gibson, Beulah Beatrice  
Gibson, Maurine  
Gilhousen, Lawrence  
Gillam, Marjorie  
Gooden, Norma  
Hamlin, Marcia Burrell  
Hamm, Mrs. Harry E.  
Hanes, Mabelle Berneice  
Hanna, Vida Faye  
Hart, Vera Dell  
Hedges, Rella Fern  
Heiny, Nella Ferne  
Hemness, Mildred  
Henderson, Pearl  
Hendricks, Neva  
Herring, Bernice  
Hervey, Joy  
Hickey, Nelle Bernadine  
Hovey, Inez  
Hunn, Hiram  
Hunt, Lena  
Hunt, Lois  
Jacobs, Christina  
Jacobson, Arthur  
Jacobson, Lillian  
Jefferson, Paul S.  
Johnson, Lucille F.  
Johnston, C. H.  
Jones, Alton  
Jones, Mamie Edith  
Keith, Frances

Kerr, Marian Estabrook  
 inbell, Harry L.  
 King, Berneice  
 King, Florence Julia  
 Kirk, Mrs. C. W.  
 Kratz, Gertrude  
 Kreidler, Mrs. Faye Arnold  
 Kriner, Neva  
 Kropf, Agnes  
 Lookabill, Veryl Naomi  
 Lyle, Cleo Emma  
 McBride, Robert  
 McBroom, Mrs. Hazel  
 McFaul, Mrs. W. D.  
 Magee, Lucy Grace  
 Mansfield, Esther Helen  
 Marts, Bertha Irvine  
 May, Emma Keller  
 Meed, Carrie  
 Meredith, Rollin  
 Miller, Gertrude  
 Minetor, Ambrose  
 Moberly, Olive Pauline  
 Moore, Katherine  
 Morey, Wm. Isaac  
 Morrow, Helen  
 Mosser, Melitta  
 Moss, Marjorie  
 Neale, Florence  
 Needham, Frances  
 Nelson, Elva  
 Nelson, Frances June  
 Newman, Wilma  
 Neylan, Margaret  
 O'Grady, Mary  
 Oliphant, Cecille  
 Oliver, Jeannette  
 Olson, Albert  
 Olson, Matilda  
 Overfield, Margaret  
 Page, Eva  
 Paine, Carol  
 Parrott, Vera Jane  
 Paul, Aletha Dell

Peckham, Harriet  
 Peterson, Lillian  
 Phillips, Helen  
 Poff, Rella  
 Priest, Wilma  
 Quick, Helen  
 Ratcliffe, Wilma  
 Reid, Leah Pearl  
 Reynolds, Marie  
 Riden, Helen  
 Riedesel, Marguerite  
 Riggs, Celia  
 Robbins, Gladys  
 Robinson, Anita  
 Roland, Ruth  
 Rourke, Ernestine  
 Rowe, Erma  
 Ruhl, Margaret  
 Said, Glenarva  
 Schultz, Nina Anita  
 Sellards, James A.  
 Shawver, George Donald  
 Shelton, Anna Margaret  
 Sherlock, Althea  
 Shullenberger, Mrs. W. A.  
 Silvernail, Florence  
 Smith, Ruth  
 Springer, Tom Davies  
 Stockham, Maude  
 Stone, Berniece  
 Strand, Lydia  
 Thompson, Lova  
 Thomsen, Sophia Theo  
 Thorp, Ruth  
 Thygesen, Myrtle  
 Van Orsdel, Pearl  
 Walker, Eleanor  
 Weed, Iris  
 White, Leila Rose  
 Willecox, Florence  
 Williams, Lillian  
 Woodbridge, Juanita  
 Woodworth, Nellie  
 Wood, Delphine

### Piano

Abuhl, Manila  
 Adamson, Blanche  
 Adamson, Olive  
 Adler, Rose  
 Allen, Isabel  
 Anderson, Hazel

Anderson, Nora  
 Andrews, Clella  
 Arney, Lois  
 Arthur, Mabel  
 Ashley, Ruth  
 Atkins, Zeta

Baird, Helen  
Baker, Mable  
Baker, Marguerite  
Barker, Anna  
Barker, Hazel  
Barlow, Mary  
Barlow, Nettie  
Barnard, Lela  
Barnes, Dewey  
Barnes, Katherine  
Barnes, Sara  
Barr, Phyllis  
Baughman, Lorraine  
Baur, Gladys  
Beadle, Blanche  
Bear, Ella  
Bell, Mary Luella  
Bell, Ralph  
Bessire, Vida  
Bierbaum, Alma  
Black, Hazel  
Blake, Helen G.  
Bliedung, Althea  
Boone, Paul Dryden  
Botsford, Ferne  
Boyd, Kate  
Braden, Elizabeth  
Bradshaw, Mary Chrystell  
Broadfoot, Aeile  
Brockett, Ona Marie  
Browning, Hildegard  
Burk, Helen M.  
Burris, Dorothy  
Burroughs, Lois  
Burton, Ruth Quimby  
Caldwell, Elizabeth  
Carter, Elizabeth  
Casey, Lawrence  
Chance, Marie  
Chapman, Mildren  
Cheshire, John  
Chesley, Mabel  
Christensen, Lois  
Cless, Philip  
Cline, Ruth  
Cobacker, Sara  
Coiner, Gladys  
Cole, Neva  
Coons, Lindsay R.  
Cowper, Muriel  
Cresap, Mildred  
Crouch, Helen Vera

Curens, Eloise Beatrice  
Davidson, Lillian  
Davis, Marguerite  
Dayton, Blanche  
Davine, Bernice Hester  
Devine, Frances Mary  
Dewitt, Pauline  
Donnelson, Laura  
Douglas, Mae Emily  
Elliott, Maude Ann  
Evans, Elizabeth  
Farlow, Verle Alta  
Ferguson, Mrs. Eleanor Haddock  
Flannary, Ruth Genevieve  
Flutter, Beatrice  
Foster, Mildred  
Fowler, Margaret Jane  
Fox, Olin  
Fraley, Delia Gertrude  
Frederick, Grace  
Freeman, Marguerite  
Freerks, Jane  
Fritz, Nellie  
Fuger, Joyce  
Garris, Winnifred  
Garwick, Gladys  
Garwick, Warren Arthur  
Gass, Ruth M.  
Gibson, Beulah Beatrice  
Griesenbrock, Henry A.  
Griffin, Mildred Irene  
Gustafson, Marjorie  
Haddock, Gladys  
Haddock, Mabel  
Hahn, Iva  
Hall, Mary  
Hamilton, Bernice Nina  
Hamilton, Viola  
Hammond, Leopha Mildred  
Hanna, Vida Faye  
Harkin, Evalyn Mary  
Harris, Ethelyn  
Harscher, John  
Hart, Vera Dell  
Harwood, Ruth  
Hawk, Leonard  
Headlee, Versia  
Heggen, Stella  
Heiny, Nella Fern  
Henderson, Pearl  
Hendricks, Neva J.  
Herman, John

Hervey, Joy  
 Hirsh, Isabel Muriel  
 Hitz, Dora Elizabeth  
 Hoffman, Alice  
 Holt, Fred Miller  
 Hood, Helen  
 Houge, Mabel  
 Houghton, Marvin  
 Hughes, Frances M.  
 Hughes, Mabel Ruth  
 Hunt, Helen  
 Hunt, Lena  
 Huntoon, Eloise  
 Huntoon, Homer  
 Huse, Doris  
 Hutchinson, Atta  
 Ivers, Grace  
 Jacobs, Christina  
 Jacobson, Arthur  
 James, Leota Myrtle  
 Johnson, Lucille F.  
 Jones, Alton  
 Jones, Marguerite  
 Jones, Pearl  
 Kate, Frances  
 Keefner, Helen  
 Keith, Frances  
 Kakeis, Roberta  
 Kent, Grayce  
 Kinsman, Audrey  
 Kiskadon, Edna  
 Kitch, Damarise Catharine  
     "    Gertrude  
 Krell, Zella  
 Kriner, Neva  
 Kropf, Agnes  
 Lang, Lucille  
 Larson, Mary Cecilia  
 Leekey, Helen Marion  
 Lingenfelter, Helen  
 Lingenfelter, Mary  
 Longan, Lucy  
 Lookabill, Veryl Naomi  
 Lovegrove, Gordon  
 Lutz, Elizabeth  
 McClelland, Georgia  
 McCree, Mary Ellen  
 McCurdy, Dorothy  
     "    Lucy Grace  
 Main, Merle  
 Malcolm, Daphne Claire  
 Manners, Elizabeth Josephine

Manners, Helen Frances  
 Martin, Helen  
 Marts, Bertha Irvine  
 Mellin, Ellen  
 Mendelsohn, Anita Dorothy  
 Merrit, Mae  
 Miller, Gertrude  
 Moberly, Olive Pauline  
 Moser, Melitta  
 Moss, Marjorie  
 Needham, Frances  
 Neff, Marjorie  
 Nelson, Clara  
 Nelson, Elva  
 Nelson, Viola  
 Nesbitt, Richard  
 Neylan, Margaret  
 Nims, Lucile  
 Oberman, Zora Iona  
 O'Keefe, Patricia  
 Oliphant, Cecille  
 Olson, Albert  
 Owens, Grace  
 Parker, Helen Harriet  
 Paul, Aletha Dell  
 Paul, Pauline  
 Peairs, Eva  
 Peairs, Martha Esther  
 Peairs, Mary Alice  
 Peckham, Harriet  
 Perryman, Ruth  
 Peterson, Lillian  
 Phillips, Helen  
 Philips, Veda  
 Piepenbrock, Louise  
 Pollock, Catherine  
 Porter, Odessa  
 Powell, Mayne Stella  
 Price, Vera Alma  
 Prunty, Wendell  
 Ratcliffe, Wilma  
 Reding, Lucile  
 Reid, Leah Pearl  
 Reynolds, Marie  
 Rhinehart, Helen  
 Richard, Philip G.  
 Riggs, Celia  
 Ringdahl, Christine  
 Robinson, Anita  
 Roderick, Gwendolyn  
 Rourke, Ernestine  
 Ruby, Helen

Ruby, Katherine  
 Ruhl, Margaret  
 Rutter, Harriet Verda  
 Said, Glenarva  
 Sargent, Edith Louise  
 Sauer, Dessa  
 Schmidt, Mildred  
 Schmitt, Hazel  
 Schwartz, Mary  
 Scott, Emily  
 Silvernail, Florence  
 Slaughter, Ruth  
 Smith, Ruth Edna  
 Snyder, Grace Edna  
 Snyder, Ruth Ellen  
 Spickard, Helen Florence  
 Sterling, Marjorie  
 Stevens, Ada  
 Swisher, Helen  
 Taylor, Beulah  
 Taylor, Jean Henrietta  
 Thompson, Lova  
 Thorp, Ross  
 Tilton, Ruth  
 Tjossen, Sidney  
 Tousley, Helen  
 Tubbs, Helen  
 Turner, Grace Marvel

Uhl, Capitola  
 Utterback, Esther  
 Utterback, Gretchen  
 Van Meter, Maxine  
 Van Orsdel, Pearl  
 Vierling, Vera  
 Walker, Esther  
 Wallace, Florence  
 Wallerstedt, Linda  
 Vanberg, Ada  
 Wark, Mackenzie John  
 Warnock, Ella  
 Warns, Eugene Carl  
 Weed, Iris  
 Weinberger, Marguerite  
 Welsh, Avis  
 Welsh, Mary  
 White, Leila Rose  
 Wicht, Marie  
 Wilcox, Leona  
 Willcox, Florence  
 Williams, Margaret  
 Willis, Roberta Sarah  
 Wilson, Ruth  
 Wisely, Edith Leone  
 Wolk, Louise Esther  
 Woodbridge, Juanita  
 Woodworth, Nellie

### Organ

Barnes, Dewey  
 Bessire, Vida  
 Betts, Hazel  
 Boone, Paul  
 Chambers, Gussie  
 Dissmore, Evelyn  
 Hinkle, Mrs. J. G.  
 Hockett, Mayme  
 Houge, Mabel  
 Hull, Addie

Kluckhohn, Grace  
 Knipe, Merle  
 Luin, Helen  
 Needham, Frances  
 Reding, Stella  
 Scheeler, Loa  
 Schmidt, Mildred  
 Tousley, Helen  
 Wilson, Ruth  
 Young, Bessie

### Violin

Alter, Mildred  
 Arnold, William Mac  
 Baehr, Mrs. Daisy  
 Barlow, Henry Wallace  
 Baughman, George William  
 Bollinger, Bess  
 Brenton, Ruth Henrietta  
 Burris, Gordon  
 Carson, Mildred  
 Chamberlain, Juliette

Chesley, Lucile  
 Chesley, Ralph  
 Clark, Harriet May  
 Drennan, Naomi  
 Dunivan, Orpha Maurteria  
 Ferguson, Ruth Ellen  
 Garwick, Warren Arthur  
 Gladstone, Chesterine  
 Greenman, Harry Fuller  
 Griesenbrock, Henry A.

Hamilton, Edgar  
 Havner, Ada Dean  
 Hawk, Esther Emma  
 Hawk, Marion  
 Henderson, Roy Alpheus  
 Hubbell, Frances C.  
 King, Gayle Esther  
 Krell, Zella Valiere  
 Loring, Mary Middleton  
 McFaul, Marguerite  
 Malcolm, Daphne Clair  
 Mead, Edmund  
 Meredith, John  
 Miller, Margaret Louise  
 Minnoch, Mary Dorothea

Mueller, Mrs. Albert  
 Nelson, Viola  
 Nix, Thelma  
 Oliphant, Cecille  
 Riggs, John  
 Schmitt, Hazel  
 Sellards, Mary  
 Stevens, Frances  
 Sweet, Clarice  
 Swensen, Eva  
 Ungles, Harriet  
 Updegraff, Ina Orris  
 Van Meter, Alice Kathryn  
 Van Sickel, Harold  
 Weed, Doris

### Music Supervisors

Baker, Jessie  
 Baur, Gladys  
 Bessire, Vida  
 Boomhower, Alta Leona  
 Braden, Elizabeth  
 Bradshaw, Mary Chrystell  
 Burroughs, Lois  
 Carter, Marie  
 Cowper, Marion  
 Cresap, Mildred  
 Ennis, Maurine  
 Fraley, Ladessa  
 Freerks, Jane  
 Garland, Ruth  
 Gibson, Beulah Beatrice  
 Green, Vivian Leigh  
 Henderson, Pearl  
 Harvey, Joy  
 Hunt, Lena  
 Jacobs, Christina  
 Johnson, Lucille Francina  
 Kewley, Leila Lorraine  
 Kriner, Neva  
 Mead, Carrie  
 Moberly, Olive Pauline

Morse, Helen Ide  
 Moser, Melitta  
 Moss, Marjorie  
 Neylan, Margaret  
 Overfield, Margaret  
 Page, Eva  
 Parrott, Vera Jane  
 Peckham, Harriet  
 Peterson, Lillian Elizabeth  
 Ratcliffe, Wilma  
 Rhine, Hazel  
 Riden, Helen  
 Ruhl, Margaret  
 Shelton, Anna Margaret  
 Silvernail, Florence  
 Thompson, Lova  
 Trumbo, Avis  
 Van Orsdel, Pearl  
 Walker, Eleanor  
 Weed, Iris  
 White, Leila  
 Willecox, Florence  
 Woodbridge, Juanita  
 Woodworth, Nellie

### Dramatic Art

Abblat, Albert  
 Ashton, Mary  
 Baird, Beatrice  
 Baur, Alice  
 Bollinger, Bess  
 Boyd, Kate  
 Boyd, Leslie Randolph  
 Brockett, Ona Marie

Browning, Hildegard  
 Bussey, Chrystal  
 Caldwell, Mary Leola  
 Casey, Lawrence  
 Clark, Anna Laura  
 Clark, Beverly  
 Clifford, Nellie  
 Clock, Edith



Conklin, Carol  
 Cracraft, Grace Mary  
 Cunningham, Salome Margaret  
 Dayton, Blanche  
 Downard, Beulah Maud  
 Downey, Hazel Jean  
 Dutton, Mary E.  
 Evans, Twanet  
 Farlow, Verle Alta  
 Ferguson, Ruth Ellen  
 Flynn, Marion  
 Gillam, Lois  
 Gooden, Norma  
 Gode, Marguerite  
 Hahn, Ada  
 Hall, Mrs. Addison  
 Harn, Marjorie  
 Hemness, Mildred  
 Holland, Harrison  
 Howard, Helene  
 Hunnell, Doris  
 Jones, Elizabeth  
 Jones, Minnie Timmons  
 Kemmerer, John  
 King, Estella  
 Kinser, Mary Isis  
 Kruidenier, Edward  
 Kruidenier, Philip  
 Lenocker, Sue  
 Lingenfelter, Lela  
 Lochrie, Helen  
 Loring, Mary Middleton  
 Love, Iva Eleanor  
 Lowe, Stella Lurilla  
 Lunt, Walhessa  
 Maia, Merle

Malcolm, Daphne  
 Morgan, Nell Reed  
 Morris, Lyle  
 Morning, Eleanor  
 Murphy, Von Zelle  
 Page, Eva  
 Page, Harriet  
 Parmenter, Mary Anna  
 Parmenter, Mrs. Ruth  
 Payne, Phillis  
 Pickler, Ethel Jane  
 Pye, Lois  
 Reed, Chloe Rhoda  
 Rhine, Hazel  
 Riley, Mabel  
 Rogers, Eveline Isabel  
 Rogers, Helen Eva  
 Rourke, Ernestine  
 Schuyler, Alice  
 Selby, Carolyn  
 Sellards, James A.  
 Sheehan, Clara Leona  
 Sherman, Esther  
 Sieg, Dorothy May  
 Sieg, Jane  
 Steiner, Charlotte Louise  
 Swensen, Eva  
 Taylor, Beulah  
 Tennant, Florence  
 Thomas, Ina Lucretia  
 Thompson, Edna L.  
 Tillmont, Ruth Evona  
 Turner, Flossie  
 Walker, Eleanor  
 Walker, Hildred  
 Williamson, Bessie B.

### Drawing and Painting

Caughlan, Helen Frances  
 Cheshire, John  
 Cole, Ruth  
 Criscoll, Madeline  
 Freeman, Marguerite  
 Fuger, Joyce  
 Gose, Minerva Berneil  
 Herring, Berniee  
 Lakings, Laura  
 Lovett, Hortense  
 Marts, Bertha  
 Mitchell, Mae

Needham, Frances  
 Owens, Grace  
 Painter, Raymond  
 Paul, Pauline  
 Quire, Veta French  
 Reeves, Mary Pearl  
 Riley, Mabel  
 Roland, Ruth  
 Schmitt, Hazel  
 Silvernail, Florence  
 Tuttle, Dorothy  
 Webster, Hazel Mae

**SUMMARY****Institute of Fine Arts**

	Men	Women	Total
Voice .....	25	147	172
Piano .....	27	249	276
Violin .....	14	36	50
Organ .....	2	18	20
Music Supervisors .....	0	49	49
Harmony .....	5	105	110
Musical History .....	1	46	47
Ear Training .....	2	26	28
School of Drawing and Painting.....	2	22	24
School of Dramatic Art.....	8	80	88
	<hr/>	<hr/>	<hr/>
	86	778	864
Duplicates .....	22	323	345
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Total enrolled in Fine Arts.....	64	455	519



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